

SQUARE DANCING

JULY, 1975

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OF
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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

As you probably know through the newspapers the general situation here is not so good these days. Though our square dance activities have not yet stopped dead, the spirit of the participants is not as high as usual. However, we sincerely hope that this climate will improve later on. Let our wishes come true!

Ho Van Quang
Saigon, South Vietnam

This letter written April 12th is the most recent word we have had from our square dance friends in Saigon. We truly hope that all of them are safe and well and that we will begin hearing from them again in the near future.
— Editor

Dear Editor:

While rereading the April issue of SQUARE DANCING I again stumbled over Coy Co-

wan's letter and comments concerning "Sweep a Quarter" and "A Quarter More." You must have received many comments . . . may I
(Please turn to page 43)



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SQUARE DANCING

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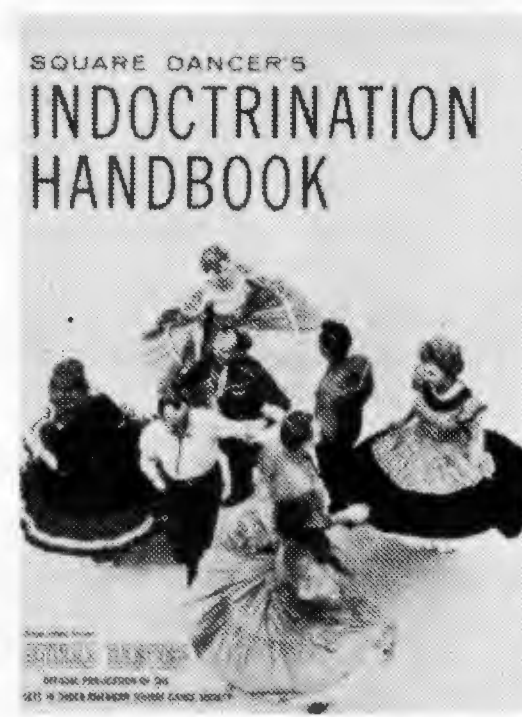
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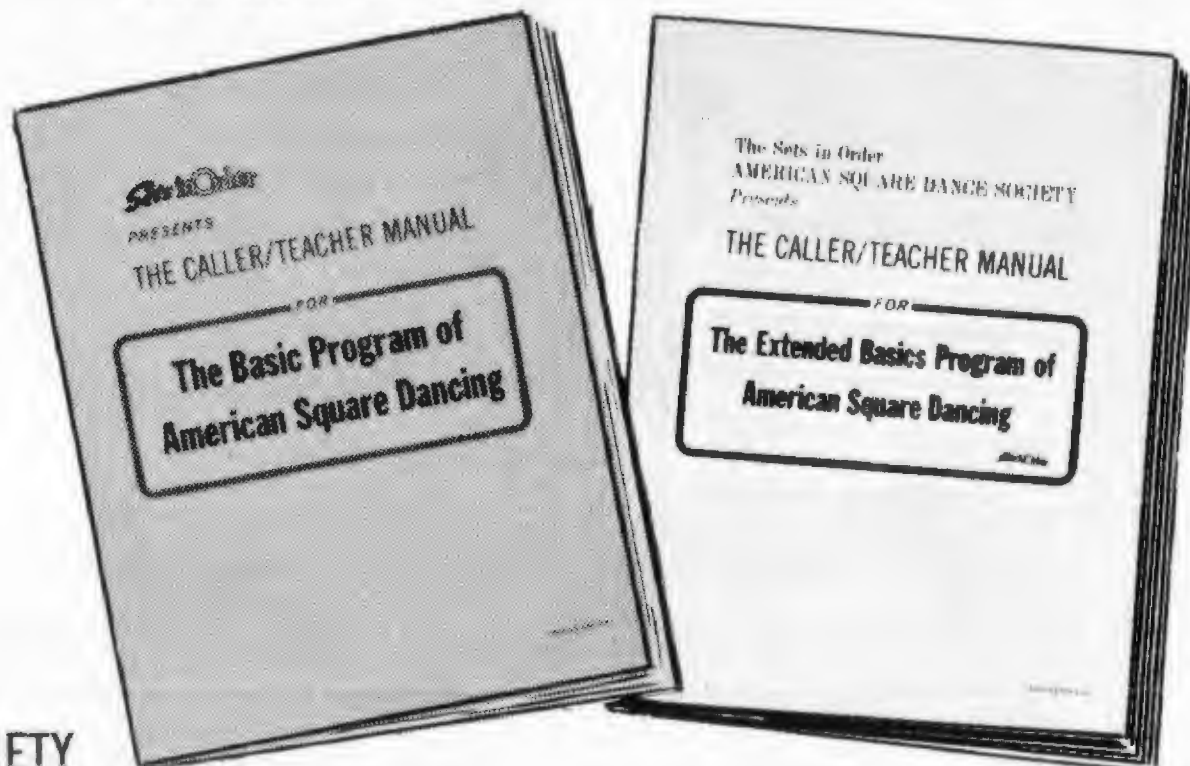
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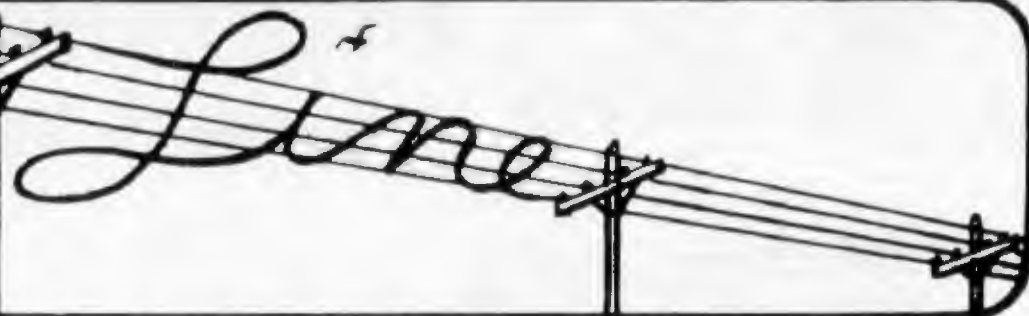
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RED HOT



SAVE ON AIRLINE FARES: Planning on attending the National Convention in California next year? It may be that you qualify for one of the airlines special discount rates established just for convention goers. If you qualify, you can save as much as one-third of the regular coach fare. More on this later.

UPDATE -- THE COMMEMORATIVE STAMP: With the possibility of another postal rate increase in the near future (heaven forbid), an Americana series of regular postage stamps may come into existence sooner than expected. This could mean that square dancing might get the nod as the subject for one of these stamps. But, don't hold your breath.

A SQUARE DANCE CENSUS -- WILL YOU TAKE PART? Ever wonder how many people come into square dance classes each year? We'd like to count noses and we need your help. If someone from every new dancer class (either the caller or one of the sponsoring group) would send us the designation of the class and the count of new dancers (i. e. Tuesday Night Beginners, Clovis School, Sparks, Nevada, Joe Henks, Caller -- 48 new dancers), we'll start to keep score. Wait until the third night of the class so the count will show the maximum size, fill out a postcard and send it in. The close-off date is October 15, but send your tally in as soon as the group reaches lesson three. We'll print the results as soon as the counts are in. Could be interesting if all classes are represented.

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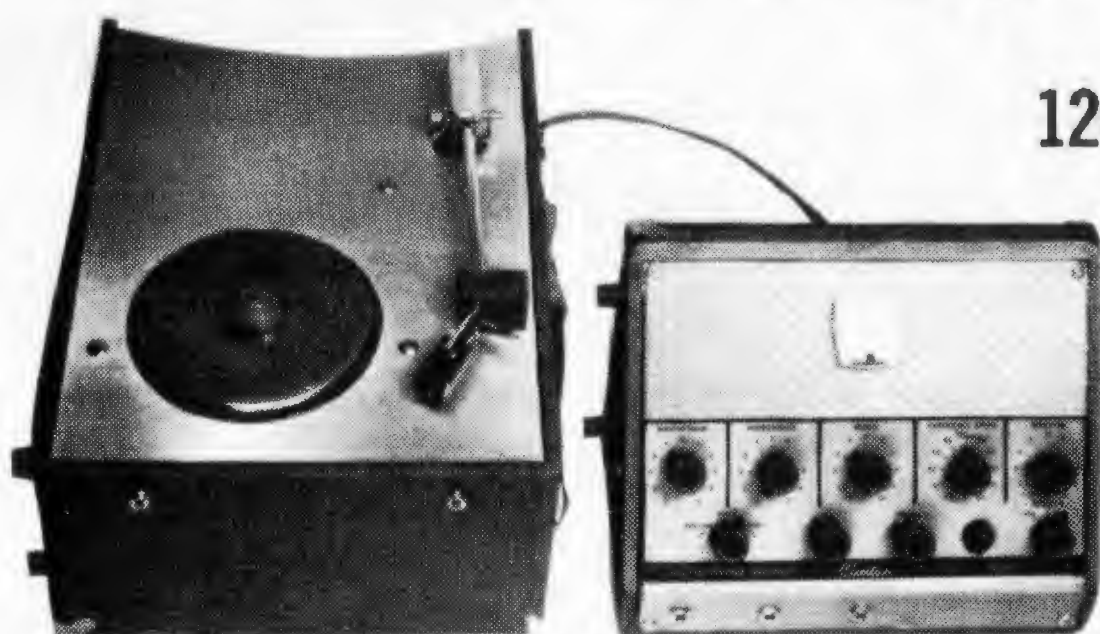
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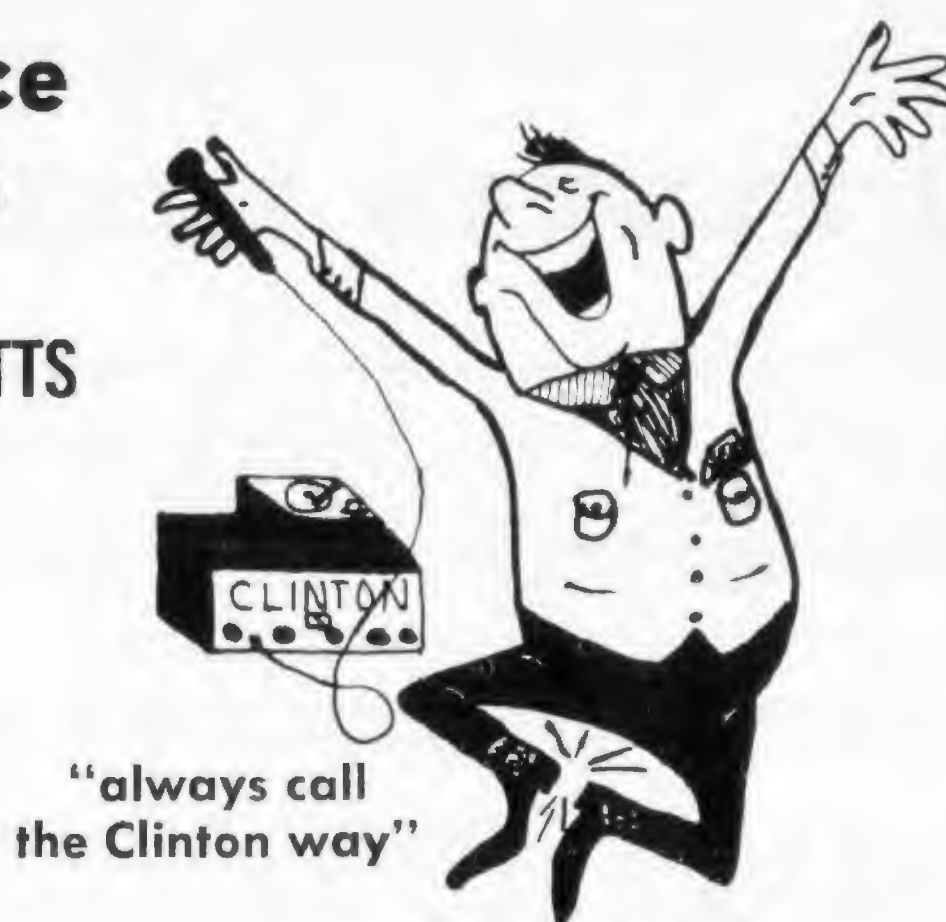
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AS I SEE IT

bob osgood

July, 1975

IT DOESN'T SEEM so long ago that we celebrated our own 25th birthday, and yet, here this July, 1975, we are singing "Happy 25th Birthday" to one of our "children." Later this month the doors will open on the 25th Anniversary of The Sets in Order sponsored Asilomar Square Dance Vacation Institutes. That may not mean a great deal to you, but to the more than 12,000 square dancers from all parts of North America and overseas who have taken part in one or more of the 66 week long and weekend vacations at this beautiful spa on the Pacific Coast, the anniversary is marked with many happy recollections.

At that first session in 1951 we had with us Jay and Helen Orem, Chuck and Dottie Jones, Ralph Maxhimer, Jonesy, Terry Golden, and so many others. It's difficult to think back through those 25 years without remembering the friendships and all the fine people who trod the boards of Merrill Hall.

This summer there will be a few on hand who were in at the beginning but there will also be many new faces, including a contingent of 40 square dancers from New Zealand. Weaving new friendships and dancing for the first time in squares with the newcomers as well as reliving fond memories with the old-timers — this is what it's all about. We might not want to start all over again but we wouldn't trade anything in the world for the experience of this past quarter century at *Asilomar*.

We're Dancing Too Fast!

OUR MAIL IS NEVER DULL. For some reason or another we have become the Dear Abby or the Ann Landers of square dancing to at least some of the dancing population. "What do we do if . . ." is a familiar way many of the letters start out. "What do we do if the caller turns the volume too loud on his

sound system?" "What if the club insists upon bringing in new dancers who aren't ready for club dancing?" or "What do we do if we're just dying to join one particular club but no one invites us?"

Each question deserves and gets an answer. We wish our wisdom were such that each answer could guarantee satisfaction. That, of course, would be a virtual impossibility.

There is one question that we get quite frequently and although we've mentioned it here in the past, it bears a repeat. "What do we do if our caller insists on calling too fast?" A natural answer might be, "tell him." Or, tell the club president and if enough people register the same complaint perhaps the caller will slow down to a comfortable pace.

You know, of course, that speed, when it refers to square dancing, may be a bit confusing. The number of beats per minute is one type of speed. Today the average speed of most singing call records is around 130 metronome beats per minute and the same goes with a majority of the current hoedown instrumentals which back up the patter calls. At one time in the mid-West we clocked an orchestra doing 112 and in the early 1950s in California speeds from 140 to 150 were not unusual. The Running Sets and Big Circle dances of the Appalachian Mountain area which we described in the past two issues sometimes range up to speeds as high as 160 beats per minute.

Now all of this has to do with the speed of the music and if you're dancing in time to the accompaniment your feet are moving one step for each beat. This type of speed is called TEMPO.

There's another measurement that is called TIMING and it has to do with *the number of steps it takes you to do a given movement*. As an example, let's say that from a standing start two facing couples can comfortably exe-

cute a right and left thru in eight steps. Of course, it's possible to do it in less, say six or even five, but that tends to rush things a bit. When a person is learning to dance his caller may allow him ten steps for a right and left thru, or even 12, and with all of the extra thinking the new dancer has to do, it may take every beat.

Sometimes, when a caller begins to roll and the dancers begin to cut corners a bit, he may start to clip his timing — that is, he may begin to allow fewer beats to do some of the basics, with the result that the dancer may find himself rushing.



So you see, the two terms, TEMPO and TIMING, are not interchangeable. It's quite possible for the music to be zooming right along at 140 metronome beats per minute but the caller may allow ten counts for you to do a right and left thru and you find that you have more time than you need. On the other hand, friend caller may slow the turntable down to 112 beats per minute and then clip three or four counts off of what it would take to do a right and left thru comfortably. As a result you'd be scrambling to keep up.

The next time you feel that your caller is calling too fast — stop for a minute. Is the *tempo* too fast or is he clipping his *timing*? It *does* make a difference.

Herbie Gaudreau

ONE OF THE STAUNCH SUPPORTERS of modern contras passed away at his home in Holbrook, Massachusetts, April 30th. In the foreword to the book "Modern Contra Dancing" written by Herbie in 1971, Charlie Baldwin, editor of The New England Caller wrote in part: "The name Herbie 'Smiling' Gaudreau . . . is familiar wherever you find contra dancing. He has authored over 100

modern contra dances, many with brand new movements, which have revolutionized the contra concept. . . . When he calls or teaches either new or experienced dancers, his enthusiasm is infectious . . ."

Herbie contributed greatly to the contra dance scene and the many callers and dancers who became his friends over the years will miss him greatly. We join dancers everywhere in sending our love and condolences to his wife and family.

The Miscellaneous File

TRADITIONALLY, one of the most effective ways of getting a wood floor smoothed down for square dancing is with a bale of hay. According to *old timer*, Chuck Pratt, the idea was to tie ropes around the bale and drag it back and forth across the floor surface. The process eliminated the splinters and was most effective. . . . We doubt that anything can beat fifty or more pairs of leather soles sliding across a hardwood surface every night for a year or longer as a means of polishing a floor for dancing. This is just about the best way we know to break in a new floor. . . . For dancing outdoors, there are a number of workable solutions. When the City of Santa Monica, California, held its Diamond Jubilee on Wilshire Boulevard a number of years ago they used sacks of powdered soapstone (talc) mixed with Spangles (a product of the Borax Company). This is an effective, temporary surface over smooth pavement. The only problem comes when the formula is first danced on. The billowing clouds of white dust, which last only a few moments, give a surrealistic appearance to the surrounding area. . . . Water glass, which usually comes in huge drums, makes a great surface over blacktop when spread evenly and not too thickly. Allow the mass to harden for a few minutes before using and then don't be alarmed if suddenly, after about three hours of dancing, the whole thing turns to powder and blows away. . . . And, oh yes, we mustn't overlook the small rubber beads that come from the tire retreading plants. We used to use these quite a bit for outdoor summer dancing. Except for the fact that some of the rubber shreds tend to stick to slippers and cotton fabrics, it works quite well.

History of the U.S.A. in Dance



A few hints on putting together eye-appealing exhibitions.

THIS IS A GOOD TIME to talk on the mechanics of setting up a square dance show or series of exhibitions, such as the Bicentennial Cavalcade we've been outlining during the past six months.

Planning a square dance and arranging a show of square dancing are two completely different projects. Getting set for an evening of dancing involves catering to the pleasure of those actually doing the dancing. In preparing a dance show, on the other hand, the first consideration is to the spectator. What may be the most pleasing pattern to the participating dancer may not be the least bit appealing to the viewer. However, the dances that may



have the greatest audience attraction may not be difficult or especially challenging to the dancer.

As a matter of fact, some of the best show stoppers are simple floor patterns which a dancer may have been taught in his early learning period. There are a number of reasons for this. For one, to be audience appealing the dancers must be having fun. Familiar dances, where little or no concentration is required, allows the dancers to smile, even laugh and demonstrate the true fun of square dancing.

A little flirting, the ladies lifting the chin and shaking the curls, an occasional audible yip or giggle says to the viewer, "We're having fun. Don't you wish you were out here with us?"

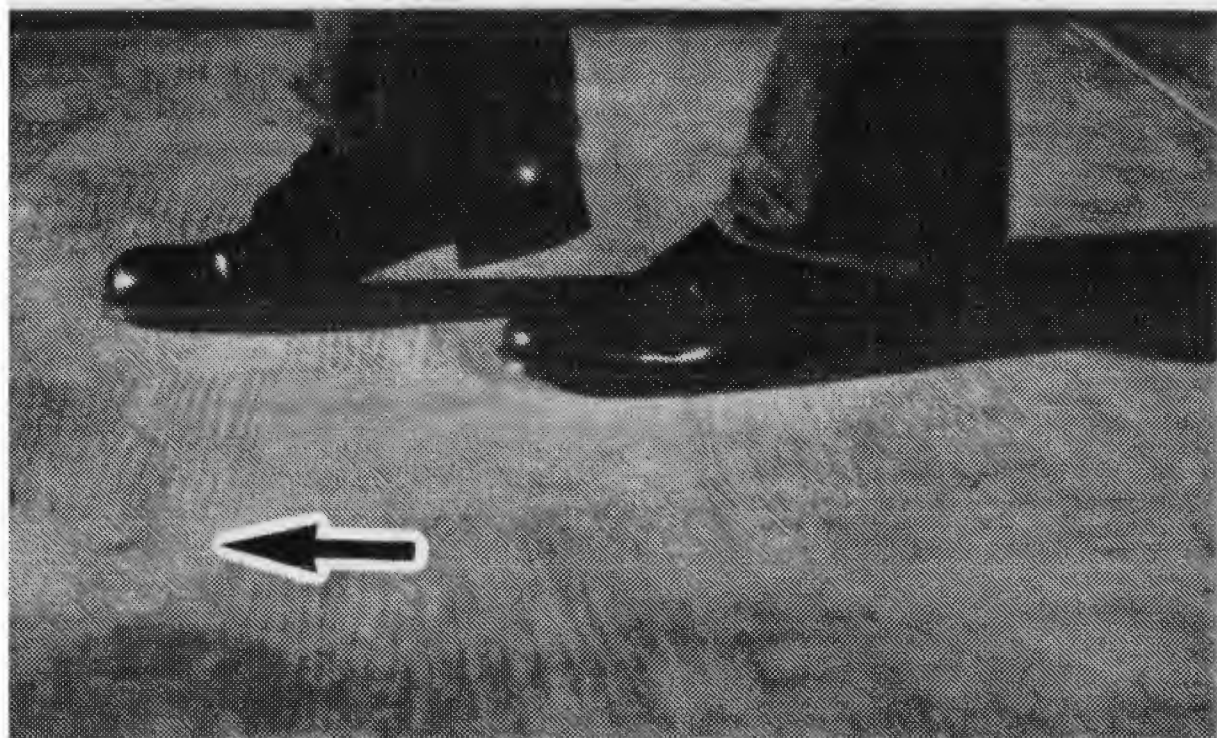


Then there's the matter of pattern and choreography. In recent years square dancing has been cited for its great sameness — pass thru, around one, swing thru, men run, tag the line — great dancing patterns all, but not too visually compelling.

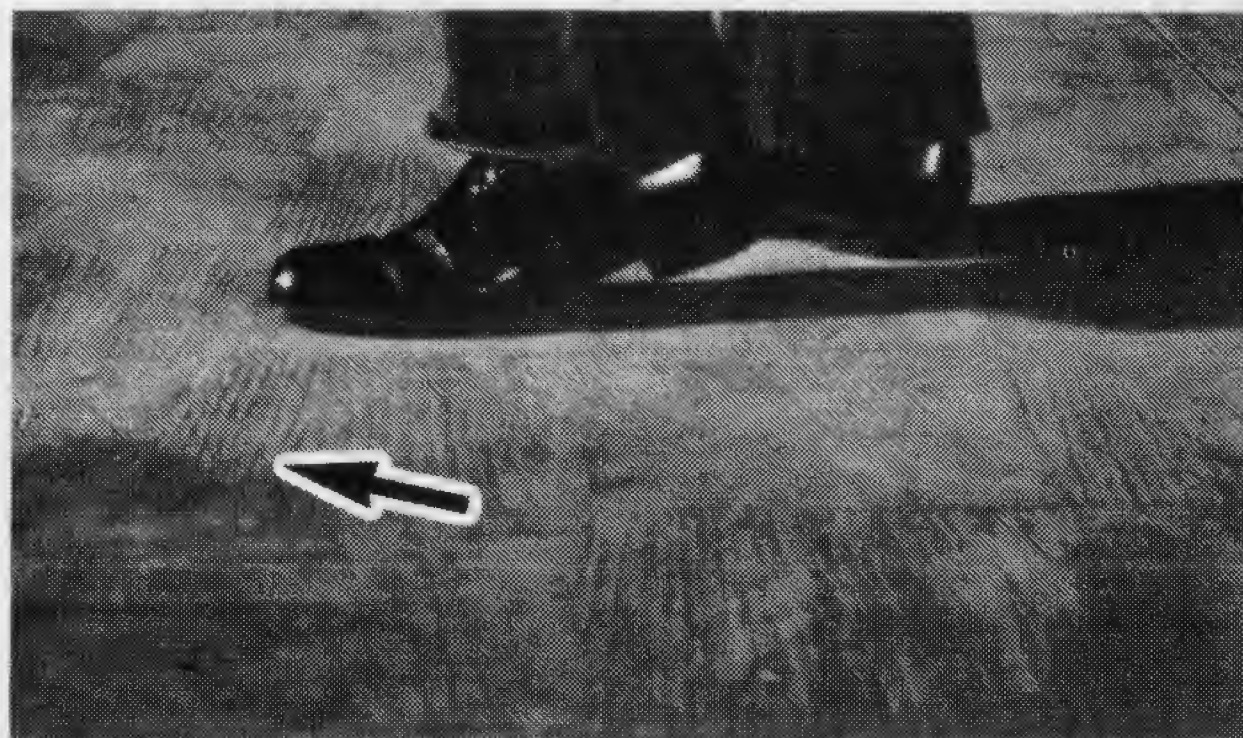
Now look at the basic ingredients, the circles, stars, lines and grids that are the foundation traffic patterns. These are audience pleasers. The "Mill Wheel" pattern (1) of the past is a good example of the circle and star combined. (See previous page.)

And don't overlook where your audience is sitting in relation to the dancers. Almost all patterns look their best to a viewer in a balcony, looking down. However, to the person sitting in the front row of a theater looking up or straight ahead at the dancers, a line pattern (2) allowing the viewer to look down the lines is ideal. While the star (3) might look best from a high angle, it too has a good parallel viewing attraction.

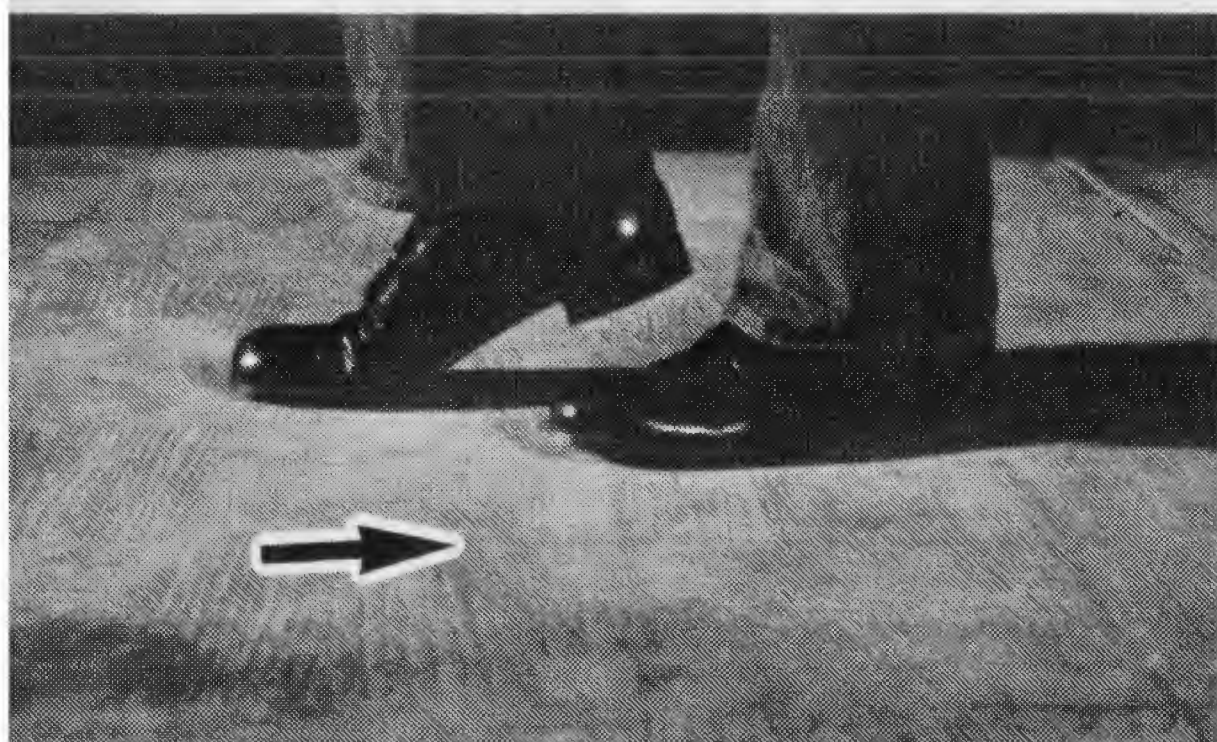
Give thought to all of this as you plan your 1976 Bicentennial Square Dance Pageant.



1. Single step right foot — shuffle forward

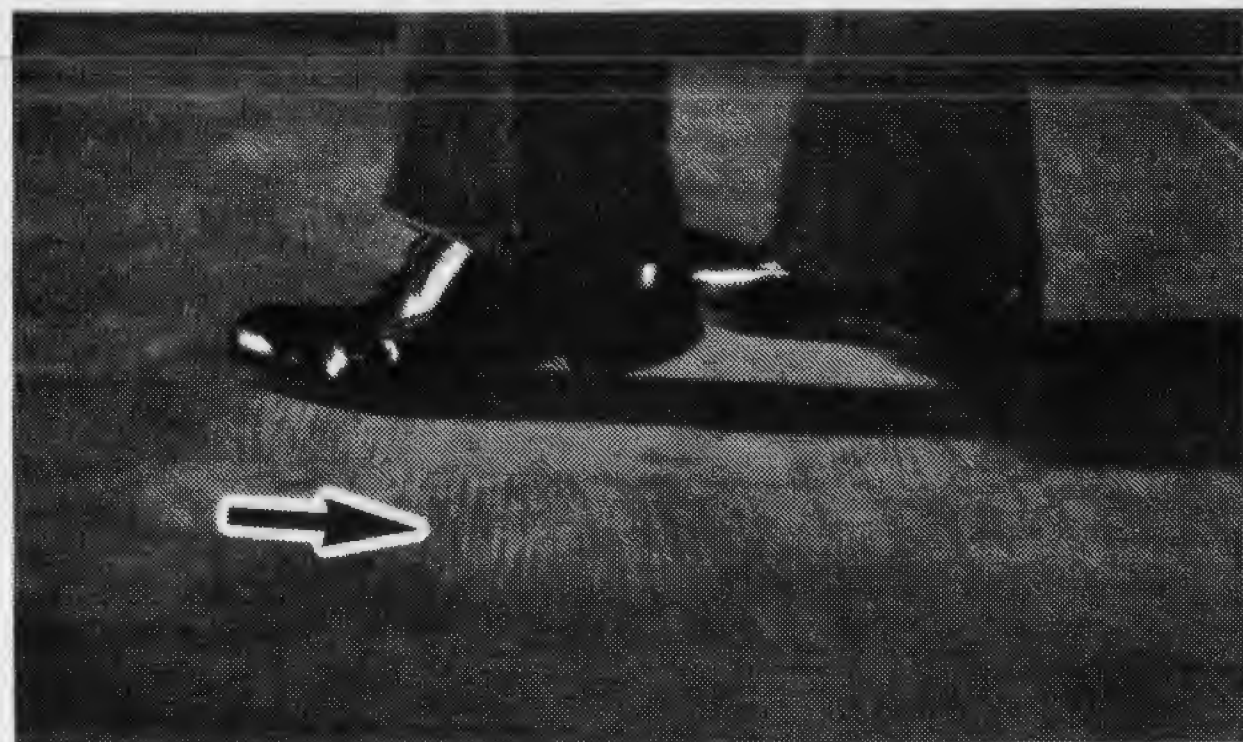


4. Single step left foot — shuffle forward



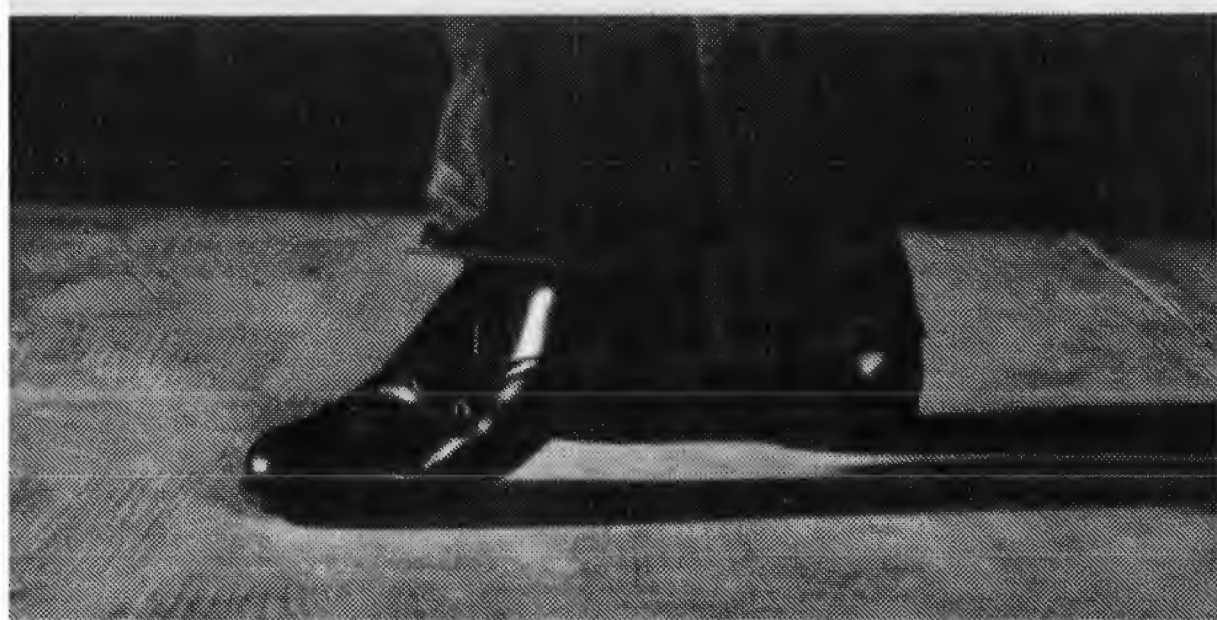
2. Single step right foot — shuffle back

3. Single step right foot — weight on right, change feet



5. Single step left foot — shuffle back

6. Single step left foot — weight on left, change feet



Some pointers on Mountain Clogging

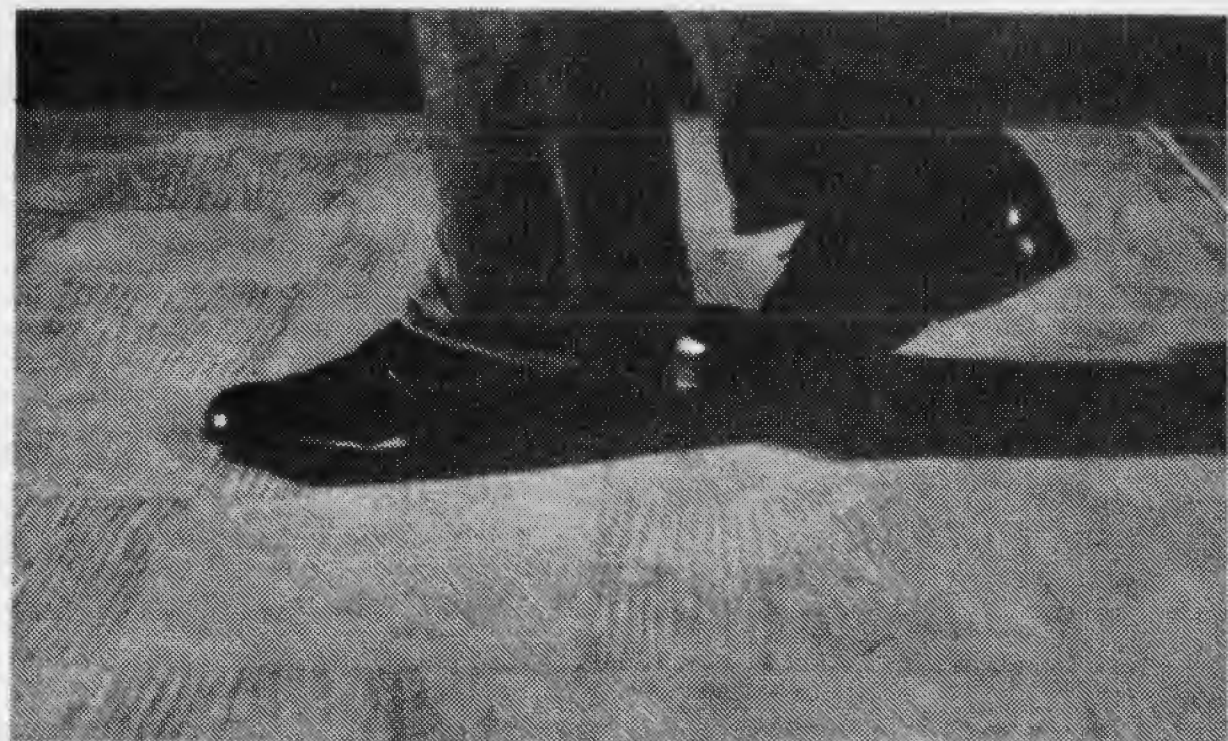
IN THE TWO most recent segments of the continuing series covering 200 years of American Square Dancing, we featured Running Sets and Mountain Dances (SQUARE DANCING, May and June, 1975). Mentioned briefly was the art of clogging, which in some areas often accompanied the patterns described up to this point.

Because of the intricacy of this type of foot-

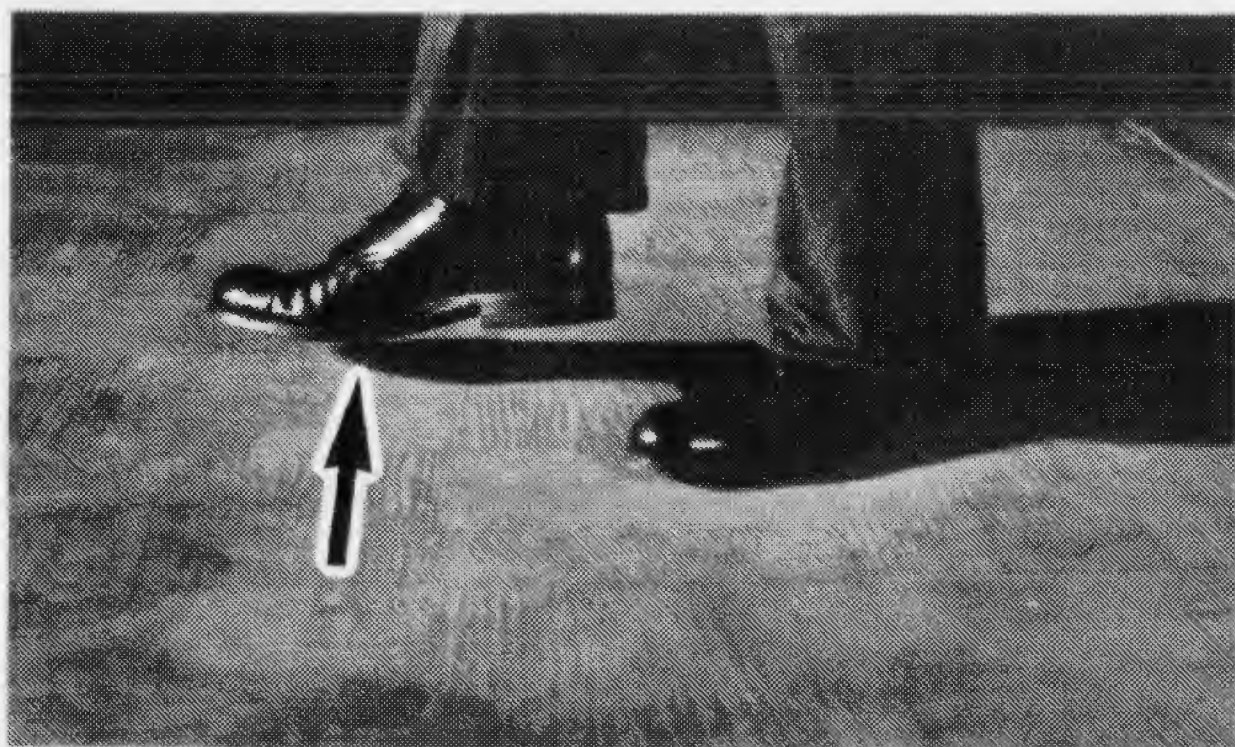
work and the difficulty of describing it in print, we had almost decided to omit it from the series. Then we ran across Glenn Bannerman. Glenn is Professor of Recreation and Outdoor Education at the Presbyterian School of Christian Education in Richmond, Virginia. This type of dancing has been a part of the Bannerman family background for many
(Please turn to page 46)



7. Double step right foot — weight on right, left toe beside right heel

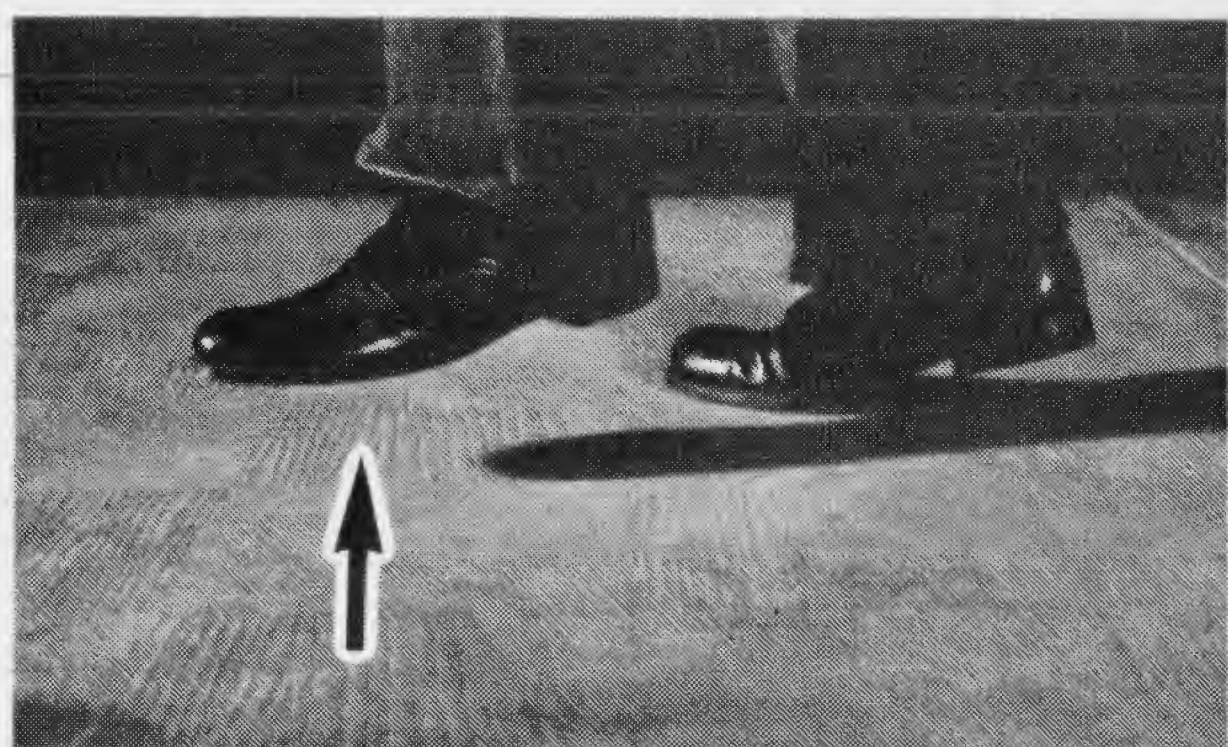


10. Double step left foot — weight on left, right toe beside left heel



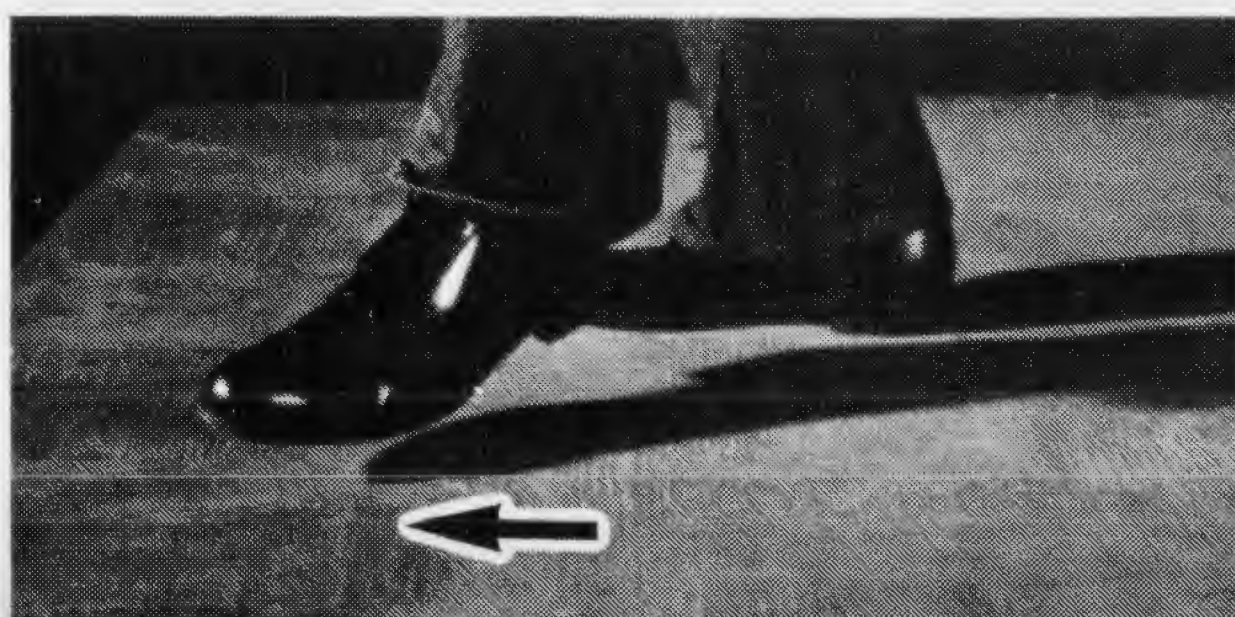
8. Double step right foot — weight on left toe beside right heel, right foot off ground

9. Double step right foot — weight on right, left foot going forward



11. Double step left foot — weight on right toe, left foot off ground

12. Double step left foot — weight on left toe, right foot going forward



HOW WE DANCE

PARTNER TAG



THE TAG FIGURES (basic 75) have been, until fairly recently, of the Tag the Line variety involving two couples. Like other versatile movements, however, Tag can be used in other ways and dancers who are indoctrinated in thinking out calls that are somewhat beyond the usual will find that the same rules that hold for Tag the Line also are true for Partner Tag.

Starting with one couple (1), a Partner Tag starts by simply having the dancers turn (2) to face each other and then maneuver slightly

to their own left to allow clearance. Moving forward (3) the dancers pass each other (4) and are set (5) to face in, face out, face right, face left or to follow the directions of the caller.

Remember, to be a versatile dancer, spend some time in studying the basics to determine if you could execute each one from virtually any set up position.



LEGACY

Phase Two

another
big jump



Trustees of LEGACY meeting in Cleveland

Cleveland, Ohio — May 8-11, 1975

FOR AN OUTSIDER walking through the lobby of the Sheraton-Hopkins Airport Hotel in this city, it would be difficult to tell that the gathering of well-dressed men and women were in Cleveland to discuss the future of square dancing. This group assembled from 6 Canadian Provinces and 31 states and ranging from Alaska to Florida and from Maine to California, were here to discuss the serious business of having fun.

The delegates were a part of LEGACY — that gathering of leaders in the field of square dancing representing the twelve segments that all play a part in square dancing's scheme of things. There were representatives from each of these segments at the Cleveland meeting.

1. Square Dancer Associations.
2. Caller Associations.
3. CALLERLAB.
4. Round Dance Teacher Associations.
5. The National Square Dance Convention.
6. The Lloyd Shaw Foundation.
7. Square Dance Publications.
8. Square Dance Record Companies.
9. Special Groups (the handicapped, etc.)
10. Special Projects (institutes, tours, callers' schools, etc.)
11. Square Dance Suppliers (retail stores, wholesalers.)
12. The American Square Dance Society.

With each of their respective units in mind, the delegates (also known as LEGACY) spent considerable time in buzz groups discussing the four major topics: How and What We Dance, The Image of Square Dancing, The

Coming Bicentennial as an Opportunity for Square Dancers to Put Their Best Foot Forward and Leadership. From these discussions came the four Resolutions of LEGACY '75. (The Resolutions will appear at a later date in this magazine.)

The purpose of LEGACY is to provide an opportunity for representatives of each of the twelve divisions or units to take an in-depth look at the activity as a whole; to determine what, if any, problems exist; to uncover several possible solutions and to decide on one solution that appears to be the best in the eyes of the majority in attendance. Results in the form of suggestions and resolutions are passed along to all facets of the square dance picture in the hope that they may prove useful.

A New Organization Formed

During the course of this recent meeting those representing suppliers (store owners, mail order square dance businesses, dealers of books, sound systems, etc.) formed a national organization of square dance retailers whose main concern is to better serve the square dance community.

As the meetings ended on Sunday afternoon and the 145 delegates were about to head for home it had been decided that Stan and Cathie Burdick of Sandusky, Ohio, would serve the group as Executive Secretaries for the coming year. Time for the next Convention was set for May, 1977. In the meantime, small LEGACIES on a state and regional level will take the LEGACY idea to area leaders, club officers, association presidents, etc. It would seem that LEGACY is off to a good start.

TAKE A GOOD LOOK

a feature for dancers

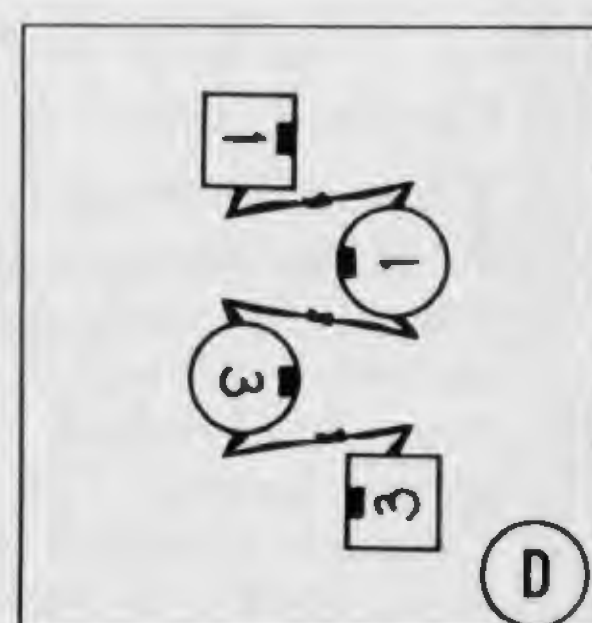
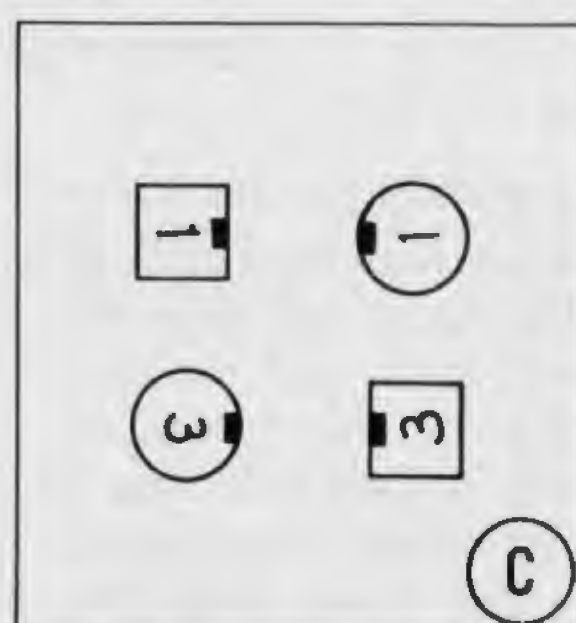
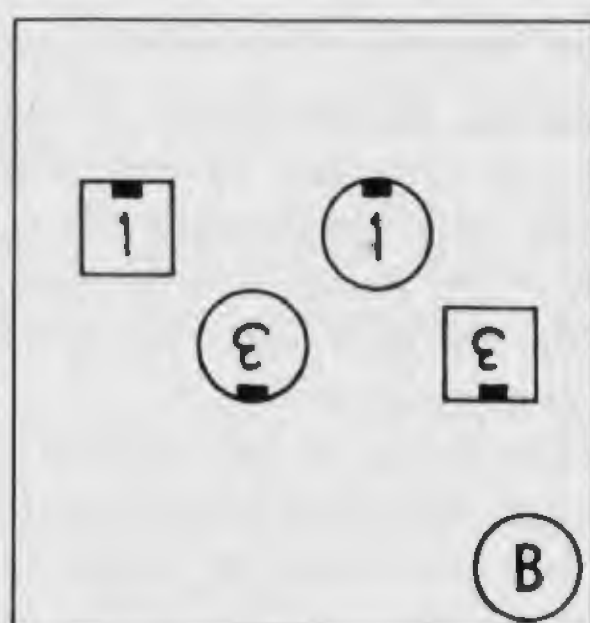
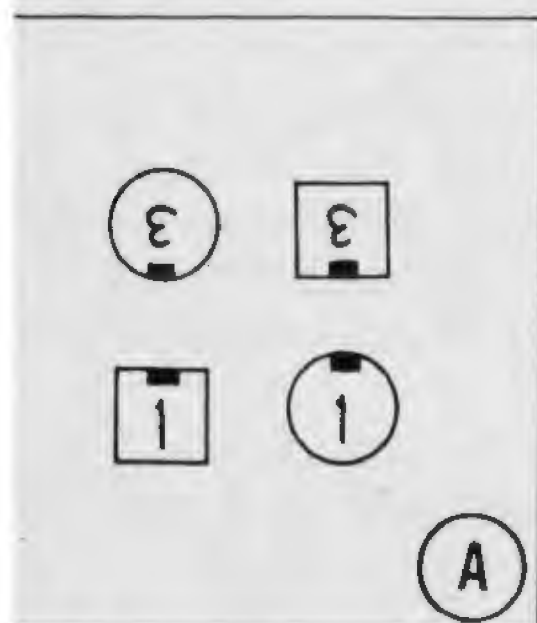


JOE

BARBARA



*Pass the Ocean — More
Descriptive Than Complicated*



BARBARA: The only thing I can think of that is wrong with summer is the fact that sometimes our square dancing takes a "back seat" at least on a temporary basis. This summer is no different than others. We'll go just so long without having a dance and then one or another of us will call several of the club members together for a patio party or an impromptu workshop. That's the time when we dig out the Premium Records and go through some of the figures that may have given us problems during recent months.

JOE: It has been interesting to us that some of the material the group wants to workshop is not necessarily the newest and the most dif-

ficult. Instead, it is often material that, to the consensus of those present, appears to be destined to stay around for a bit. As an example, this is the case with Pass the Ocean, a figure that we played with last week.

BARBARA: It's almost simple enough to dance "cold" when the caller calls it. However, it does help to have a little additional prompting as we go along. The routine is no more than a pass thru, quarter in and move into an ocean wave.

JOE: Let's start with two facing couples (A). On the call "Pass the Ocean" the two couples pass thru (B), then quarter in — to face their partner — (C) and step forward into a right hand ocean wave (D).

BARBARA: We've talked about simple movements before and how it's frequently the simple calls that give the greatest trouble. Really, in Pass the Ocean, there's no difficult spot as long as the dancers remember that they first pass thru and then turn a quarter before stepping into the ocean wave. A great number of satisfying combinations work from this movement and it could just become another *workhorse* figure.

ABOUT THIS SERIES

The subjects covered by Barbara and Joe each month reflect to some degree letters and questions sent in to us by dancers. If you would like to contribute your thoughts just drop us a note about any problems or suggestions as to how this discussion might be of help. We'll pass them on to Barbara and Joe for their comments.

LOCAL SQUARE DANCE PUBLICATIONS

ACROSS THE SQUARE DANCE WORLD, there are many willing, hard working, innovative and frequently unappreciated individuals who take it upon themselves to disseminate the news to their fellow hobbyists. Club newsletters, association papers and area publications are generally tackled as non-paid jobs which usually require many more hours than the neophyte editor dreamed possible.

The Editor

An unsuspecting club member may find himself appointed or voted in or there are those who have been known to volunteer for the position of putting out the club's monthly news-sheet. From that moment on the quietude of his world is likely to cease and eventually everything will center around a certain deadline on his calendar. More than likely each month his anguished cry will be heard, "You're late with your copy!"

Do you suppose he ever suspected what he was getting into? Doubtful! Do you suppose he'll want to continue with the task? Amazingly enough, from talking with a cross section of club editors, we found that while many give up the assignment willingly after six months, others get swept up by the lure of printer's ink and remain indefinitely at the post. Frequently a couple will end up doing most of the work themselves — gathering the club news, editing it, rewriting, typing, assembling the pages, mimeographing, stuffing envelopes and mailing. However, the majority of successful club papers are those where at least a few members have been willing to help with the production. Here we are talking about the simple newsletters, not the printed ones which require a layout. The latter generally includes paid advertising and subscriptions to offset costs and to provide salaries.

Features

The following seems to be the type of news which local readers find most interesting. In the instance of a club newsletter, it is obvious the news can be of a personal nature with the paper reflecting the personality of the club itself. Birthdays, weddings, anniversaries can all be mentioned. News of upcoming club dances, visitations, special events can be included. Reports on the activity of the club caller, highlights of past events, recipes of members and perhaps a monthly biog on a member-couple can be written.

Area Publications

By the time a publication has grown to cover an area with many clubs, the news takes on a more general nature. Here it has been found that the section of these area publications most frequently read is the monthly calendar including both open club dances and special events such as festivals and traveling caller activities. The second most interesting topic appears to be news of the clubs in the area, especially when it is highlighted with descriptions of activities, names of people and lively, happy chatter. One of the problems in not meeting a deadline is that contributors, in their haste to get past-due copy in, forget good things which have occurred and instead of a vital story, simply jot down inconsequential material of interest to no one. Many areas reported they were "tired of reading whose banner was stolen by whom and they wished people could find something else to write about." Take a hint, dear author, and give yourself time to make your story interesting and well written.

Letters to the Editor appear to have a large following in many areas, as this is the type of column where readers can air their opinions

The WALKTHRU

on almost anything. Some papers will not print a letter unless it is signed and in this way avoid being vitriolic for its sake alone.

Jokes, cartoons, features by an editor, the Round of the Month, a regular sewing column, all rate high on the readers' charts. Some have commented that jokes and cartoons should always have direct reference to square dancing if they are to appear in a hobbyist's publication.

Clearing House

An area publication really becomes a clearing house for square dance information — whether it is to include items already listed here or to go deeper into the activity with suggestions for attracting new dancers, success stories on how to reinstate dropouts, sharing solutions for common problems, etc. Some areas have gone even further and looked to their paper as being an excellent way of attracting the non-dancer. By making their paper neat and attractive and by including both specific and

general topics, they have succeeded in encouraging local businesses, such as doctors, dentists, barber shops, beauty salons, bus depots, etc. to provide copies in their waiting rooms.

Problems

All publications, be they of a single club or an area, face problems in addition to those of deadlines. Writers not only procrastinate but often are not equipped grammatically to do a satisfactory literary piece and the articles must be rewritten. Members and/or subscribers do not cooperate in advising address changes. But more than this are the rising costs of the three P's: paper, printing and postage. What the solution to this will be is questionable. If each square dancer, everywhere, who receives a publication — be it his club, his area, his association, or even a professional, commercial square dance magazine — will consider these problems as belonging to him personally, perhaps somewhere, together, we can find an answer. In the meantime look at your local publication and see what you can do to assist it in being the best looking, most enjoyable paper to read — one which is truly representative of this wondrous activity, square dancing.

/ D E A S

FROM HERE & THERE



Summer Refreshments

For a very special and cool refreshment treat this month consider a watermelon basket. It does take advance preparation but it makes such a decorative centerpiece that it's worth the effort.

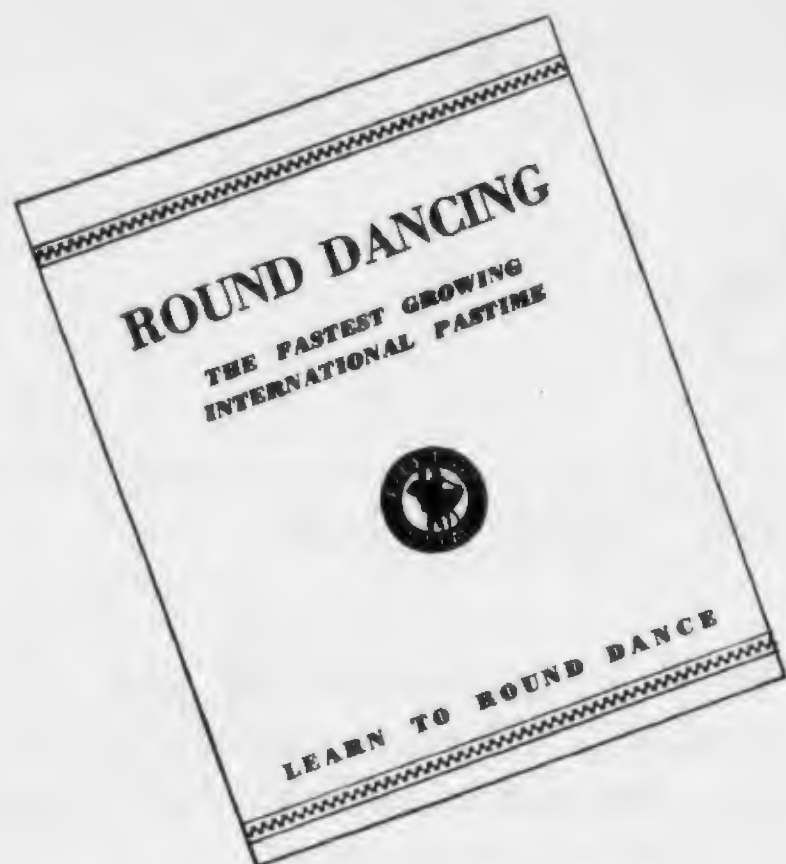
Take any size watermelon and cut it in the shape of a basket. This is accomplished by cutting it horizontally, slightly above mid-center, to within three inches of the vertical center of the melon. At this point you will cut up and over the top of the melon twice, on each side of the "handle" of your basket. If this appears too difficult, simply cut your melon in half and

serrate the edges for an attractive appearance. In this way you will end up with two open "baskets."

Scoop the watermelon out of the shell. Either cut it into cubes or with the kitchen tool, shape it into balls. Fill your basket with watermelon, cantaloupe, honeydew melon and other fresh fruits. Cover it tightly with Saran Wrap until it's time to serve.

Round Dance Promotion

The Round Dance Teachers' Association of Southern California puts out a handy booklet to acquaint non-dancers with the joys of their activity. Printed on one side of an 8x11" sheet



of paper and then folded into fourths, it becomes a compact giveaway. Information is divided into three headings: What is Round Dancing?, Happiness is Round Dancing and How and Where to Learn. Space is left on the back page for individuals dispensing the booklet to write their name and phone number so that interested parties may contact someone for additional information.

July Themes

Quick ideas for dance themes . . .

Fourth of July, fake fireworks, flags, bunting, serve hot dogs and ice cream, encourage everyone to wear red, white and blue, hang pictures of American history.

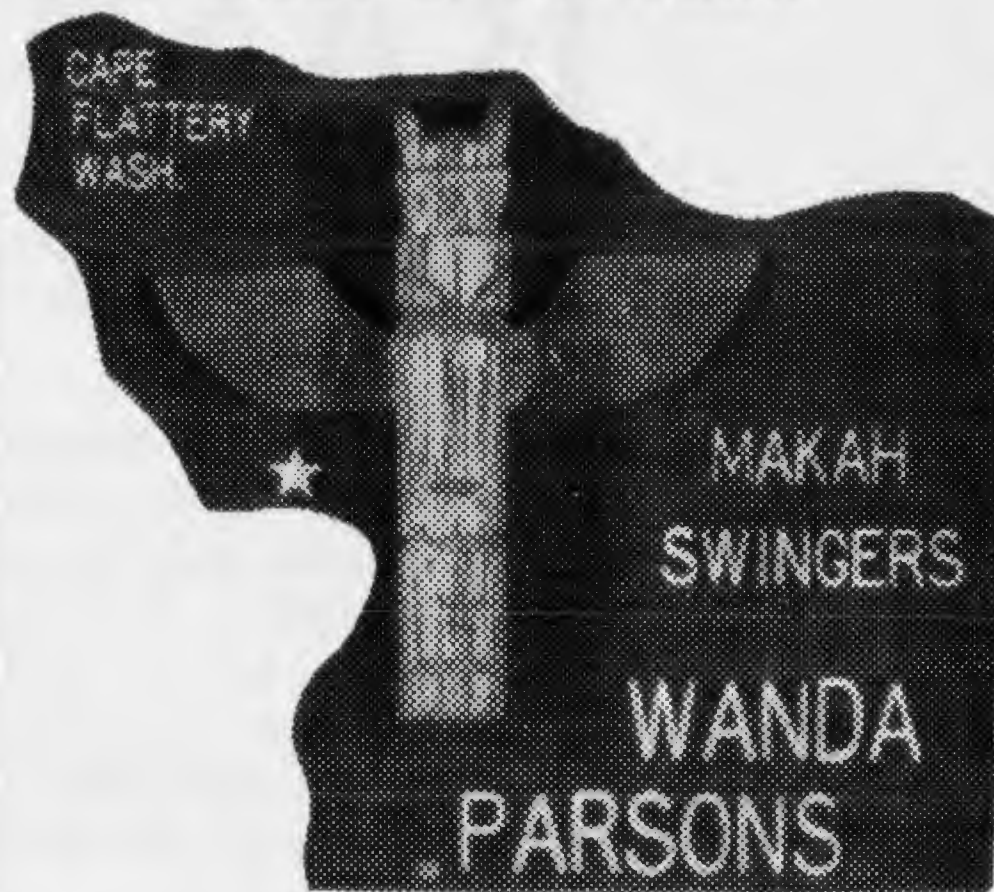
Celebrate club birthdays for the month. Birthstone is ruby signifying friendship; flowers are waterlily and larkspur; zodiac is Cancer the crab until the 22nd, and Leo the lion after that date. Surely these will suggest decorations.



Quarterly Dues

Fairs 'n Squares of Santa Barbara, California, has found that assessing quarterly dues to its membership is a practical solution to club financing. By debiting all club members each quarter, all share equally in club expenses whether they attend each dance or not. In addition the club is kept financially fluid with a known dollar factor with which it can work.

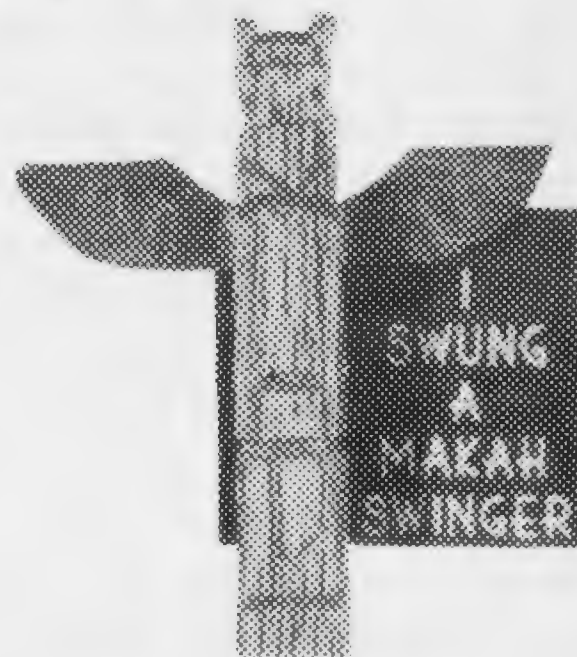
BADGE OF THE MONTH



In 1970 Makah Air Force Station, Neah Bay, Washington, saw the formation of the Makah Swingers. Made up of local residents as well as government workers and Air Force personnel, the group wonders if it is unique in being a square dance club on an Indian reservation?

The badges are cut in the shape of the reservation and have a three-dimensional totem pole mounted on them. The poles are hand-carved locally and intrigued guests so much that the club designed a visitor's badge, also pictured here.

Each July the club hosts an Annual Salmon Bake and Square Dance, combining two of the top activities the area has to offer.



Applying the CALLERLAB Mainstream

BASICS

to the SIOASDS Teaching Sequence

ONE OF THE BEAUTIES of square dancing lies in the fact that it is in a continuing stage of development. One needs only to look back 25 years to the yearly 1950s to recognize how many significant changes have contributed to its present form. Change, in itself, is not progress. However, seeking new ways of doing things better should never be overlooked.

At the recent Convention of CALLERLAB — The International Association of Square Dance Callers, a committee headed by Johnny LeClair presented a concept of basics for those involved in what is termed Mainstream dancing. Interpreted, this means in general, the experienced dancer who dances regularly at least once each week.

It is the intention of CALLERLAB to test its list carefully during the coming year and possibly make changes and update the list when the group meets in Chicago next year.

A Difference in Sequence

The Mainstream list (see SQUARE DANCING, June, 1975, page 25) with few exceptions, includes Basics 1 to 50, the Extended Basics 51 to 75 and the PLUS Ten movements in current square dancing (see SQUARE DANCING, December, 1974). One difference in the list reflects the order in which the movements are presented.

Sets in Order has always taken the stand where the basics are concerned that the order in which the movements are presented should be left up to each individual caller. CALLERLAB may suggest one order or sequence, other callers or callers' groups may suggest still others. That's all fine, just as long as the goal of teaching it all — *and well* — is realized.

The principle, as we see it, is that during the teaching period of so many weeks, the caller should teach the new dancer all of the

basics he will need when he gets out into what CALLERLAB terms *mainstream* dancing.

In part, the CALLERLAB list suggests a possible order of presentation. Part, however, reflects *family groupings* and it is obvious to the experienced teacher that not all basics under one family heading would be taught in the same lesson. A good example of this would have to do with the family grouping of Circulate (57). In presenting this on the 15th night of a new dancer class, the caller would be very likely to present the movement from two parallel ocean waves and, working from this formation, teach Ends Circulate, Centers Circulate, Men Circulate and Ladies Circulate. It might even fit into his teaching plan to present, from two parallel, two-faced lines, Couples Circulate.

In utilizing Circulate as the only new movement to be presented on this particular evening, the caller would be most likely to work on the basic traffic pattern, drilling the dancers over and over until the "idea" of Circulate has become firmly embedded in their minds and their reactions have become automatic.

It's important here to repeat the fact that "*teaching is not learning*." Reviewing Circulate in its simple form for the next few nights and drilling it from many setups will enable the dancers to learn it so that it becomes a part of their square dance vocabulary.

Importance of Spacing

Some weeks later, during the teaching program, Single File Circulate will be introduced. Having the idea of Circulate down pat by this time, the teaching will have become easy. A lesson or two later Box Circulate will be introduced and it, too, will be picked up quickly.

Learning on the part of new dancers is a gradual process. At first all square dance language sounds like so much "Greek" to the

inexperienced ear. By the end of the first ten lessons, the dancer is beginning to think and react like a square dancer. If, in the teaching process, too much is presented in any one evening, without ample time being allowed to do each basic from many different setups, the resulting confusion should not be a surprise. The main goal of the class concept is not only to teach all of the basics that the caller has on his list, but to teach them in such a way that they can be retained. Whatever order the caller uses must result in all of the basics being taught in the number of weeks the caller has determined as the "learning period."

This month we have applied the new mainstream list to the teaching progression outlined in the SIOASDS Caller/Teacher Manuals and the Basic Handbooks. The Sets in Order program for the manuals and the dancer handbooks is a very proven, workable system. What we are presenting here is The Sets in Order suggested order as it appears in the manuals and handbooks. Slight CALLERLAB changes in the first 75 basics are noted and the individual callers are, of course, free to use them or not, as they wish. For example, Sets in Order Basic Ends Turn In (35) may not be used in your area BUT it is being called in many areas. So you may wish to retain it in your teaching schedule.

Logical Order of Teaching

In these teaching manuals the 75 basics are divided into a logical thirty lesson course. Assuming that the lessons are approximately 2½ hours each in length and held on a weekly basis, this concept of teaching does work. In order to include all the additional movements that are not a part of the original 75, a number of the "float" or review nights has been eliminated. The total number of nights has been extended to 38, which means that during this testing period, a new class starting early in September can be completed by the end of May, 1976.

The suggested list that we present here does have the advantage of more than 800 dance and drill examples that correspond with this order of teaching and which appear in the two Caller/Teacher Manuals. Three review nights are shown where additional drills can be conducted on movements already presented, especially difficult ones.

NOTE: The CALLERLAB Mainstream Program is not, in any way, a replacement or a substitute for the SIOASDS program now in use throughout the world. We can expect the CALLERLAB list to change quite frequently. On the other hand, the SIO Basic 50 and Extended Basic 75 programs have been established as a continuing "Point of Reference" for the activity. Those who wish to stick to these proven programs are, indeed, encouraged to do so. Those who experiment with the CALLERLAB suggestions for the coming year are invited to send along comments and suggestions to this magazine. — Editor

SIO movements 1, 4, and 9, shown in light face type, are relegated by CALLERLAB to the glossary, but *are* definitely taught. Our list suggests the place where they might be presented. In two places terminology changes are made. Basic 24, Hub Back Out — Rim In, is changed to Inside Out — Outside In. Half Promenade (46) is shown as Promenade Half.

Not On the List

Dropped from the CALLERLAB list are Promenade Flourishes — Twirls (28) which may or may not be presented by the caller as he wishes, Ends Turn In (35), the Turn Back from a Grand Right and Left (50) and Dixie Chain (69).

Substitute (70) has been replaced on the CALLERLAB list by the Basic Zoom (on the SIO PLUS Ten list).

It stands to reason that, if you add more movements — more things to teach the new dancer — then more time must be allowed during the teaching process. A full year for teaching these 99 movements would not be at all too long for such a program. The caller who does have this amount of time available would do well to take our program outline and, by adding a few additional "review" nights and by spreading some of the basics out a bit, add extra insurance to the success of his teaching.

No facts and figures are available to indicate how many new dancers are lost to square dancing because adequate teaching time was not allowed and the newcomers were uncere- moniously rushed into local club dancing. The best way to insure against such a loss is to allow sufficient time to teach thoroughly and in depth all mainstream movements.

A Suggested Order of Teaching the CALLERLAB Mainstream Basics

Using the teaching progression as outlined in the SIOASDS Caller/Teacher Manuals and the Handbooks for dancers, we have arranged the CALLERLAB list of basics for mainstream dancing in a suggested order of teaching. Based on previous teaching experience and the learning pace of a particular group, the order can be changed by callers as they wish. We have indicated where the list coincides with the end of the SIOASDS Fifty Basics and Extended Basics Program and where changes, additions and deletions occur.

FIRST NIGHT

1. Circle Left and Right
2. Walk (Shuffle)*
3. Forward and Back
4. Honors*
5. Do Sa Do
6. Waist Swing
7. Couples Promenade (and Wrong Way Promenade)
8. Single File Promenade
9. Square Identification*
10. Split the Ring — One Couple
11. Grand Right and Left/Weave the Ring
12. Arm Turns
13. Couple Separate
14. Allemande Left

SECOND NIGHT

15. Bend the Line
16. Courtesy Turn
17. Two Ladies Chain
18. Do Paso
19. Right and Left Thru
20. Ladies Grand Chain (Four Ladies Chain)

THIRD NIGHT

21. Right Hand Star
22. Back by the Left
23. Star Promenade
24. Hub Back Out — Rim In (Terminology change to Inside Out/Outside In Couples lead Right/Left Indicated at this point in SIOASDS Basic Series as a matter of routine)

25. Circle to a line

FOURTH NIGHT

26. All Around Left Hand Lady
27. See Saw Pretty Little Taw
28. Promenade Flourishes — Twirls**
29. Pass Thru
30. Separate — Go Around One, Two (Coincides with #10)
31. Grand Square

FIFTH NIGHT

32. Frontier Whirl (California Twirl)
33. Dive Thru
34. Around One to a Line (Coincides with #10)
35. Ends Turn In**
36. Cross Trail
37. Wheel Around

SIXTH NIGHT

38. Box the Gnat
39. Single File Turn Back
40. (Allemande) Thar Star
41. Shoot That Star

SEVENTH NIGHT

42. (Rollaway) Half Sashay
43. Balance
44. Alamo Style

EIGHTH NIGHT

45. Square Thru
46. Half Promenade (Terminology change to Promenade Half)
47. Star Thru
48. Couple Backtrack

NINTH NIGHT

49. Three-Quarter Chain
50. Turn Back from Grand Right and Left*** Promenade Three-Quarters**** U Turn Back****

TENTH NIGHT

- Swat the Flea****
Left Square Thru****
Ladies In, Men
Sashay****

To coincide with the end of the SIOASDS fifty Basics Program

START OF THE EXTENDED BASICS PLATEAU

ELEVENTH NIGHT Review Night

TWELFTH NIGHT

51. Turn Thru
52. Wrong Way Thar
53. Slip the Clutch

THIRTEENTH NIGHT

54. Eight Chain Thru

FOURTEENTH NIGHT

55. Ocean Wave
56. Swing Thru

FIFTEENTH NIGHT

57. Circulate (Ends, Centers, All Eight, Couples)

SIXTEENTH NIGHT

58. Run (Boys, Girls, Ends, Centers)

SEVENTEENTH NIGHT

59. Trade (Boys, Girls, Ends, Centers, Couples)

EIGHTEENTH NIGHT

60. Spin the Top

NINETEENTH NIGHT

61. Trade By

TWENTIETH NIGHT

62. Wheel and Deal

TWENTY-FIRST NIGHT

63. Double Pass Thru
64. Centers In
65. Cast Off

Footnotes

* Preliminary movement suggested to be introduced at this point

** In CALLERLAB Glossary

*** Not on CALLERLAB List

**** CALLERLAB additions

***** CALLERLAB replaces Substitute with Zoom

***** From SIOASDS PLUS Ten List

TWENTY-SECOND NIGHT

- 66. Cloverleaf
- 67. Slide Thru

TWENTY-THIRD NIGHT

- 68. Fold (Boys, Girls, Ends, Centers)

TWENTY-FOURTH NIGHT

- 69. Dixie Chain***
- 70. Substitute—Zoom*****

TWENTY-FIFTH NIGHT

- 71. Dixie Style
- 72. Spin Chain Thru

TWENTY-SIXTH NIGHT

- 73. Peel Off
- 74. Pass to the Center

TWENTY-SEVENTH NIGHT

- 75. Tag the Line
- To coincide with SIOASDS Extended Program

START OF THE MAINSTREAM SECTION

TWENTY-EIGHTH NIGHT

TWENTY-NINTH NIGHT

- Partner Tag****
- Flutter Wheel*****
- Sweep a Quarter*****

THIRTIETH NIGHT

- Alamo Style Swing Thru****
- Reverse Flutter Wheel****
- Veer Left/Right*****

THIRTY-FIRST NIGHT

- Cross Run****
- Curlique*****

THIRTY-SECOND NIGHT

- Single File Circulate****
- Tag the Line Half****

THIRTY-THIRD NIGHT

Review Night

THIRTY-FOURTH NIGHT

- Box Circulate****
- Cross Fold****

THIRTY-FIFTH NIGHT

- Walk and Dodge*****
- Scoot Back*****

THIRTY-SIXTH NIGHT

- Fan the Top*****
- Hinge (Couples/Single/Partner)****

THIRTY-SEVENTH NIGHT

- Regular sashay****
- Centers Out****
- Cast In/Right/Left****

THIRTY-EIGHTH NIGHT

Review

Remember, this is just a suggested order of teaching that could prove to be helpful to the caller-teacher.

JULY — AUGUST — SEPTEMBER

The Quarterly Report

by CALLERLAB



SPECIAL NOTE: It was decided when the original quarterly movements clearing house was established with Jack Lasry, Miami, Florida, as Chairman, that no more than two movements would be suggested by the committee for mainstream dancing in any one quarter. In one instance (December '74) only one quarterly movement was suggested (Coordinate) for the coming quarter. Now, for the first time, the quarterly movements clearinghouse suggests **NO QUARTERLY** Movement for the coming three months' period.

In lieu of any new movements, the committee suggests that during the summer months workshops on the already existing quarterly movements (Recycle, Walk and Dodge, Coordinate, Transfer the Column, and Half Tag, Trade and Roll) and drills on any of the basic 75 movements may be in order. With the new list of CALLERLAB mainstream basics (see Page 21) this is an excellent opportunity to double-check all 99 basics

against any mainstream club's ability and devote workshop time on those basics needing special review.

To those callers and dancers who might be disappointed in not having the maximum number of new movements presented each quarter, it should be pointed out that it would have been a relatively simple route for the committee to have taken to suggest one or two of the more than a dozen new figures that have recently been invented. The committee deserves special credit for its restraint and for adhering to the purpose of the clearing house — to suggest (recommend) one or more movements when, in the judgment of a sizeable number of members of the committee, such movements that warrant this special attention do indeed exist.

The next quarterly movements covering October, November and December, 1975, will appear in the October issue of **SQUARE DANCING**.

in the Spotlight



P.N.O. Rounds

By Tom and Laurretta Miller, Toledo, Ohio

THE WORLD of round and square dancing is truly a fantasy world all its own. Each of us looks forward to the dances we plan to attend with great anticipation. We can readily imagine the fun-filled evening awaiting us. The visiting with friends, coffee and refreshments, and, of course, the dancing which is really the magic that makes the evening. What some of us, or perhaps most of us, have a tendency to forget is that the dancing we enjoy so much requires a caller. The caller is accompanied by his loyal wife who also has a love of dancing, not just watching or teaching us the new steps but of dancing in this musical world of fun herself. This was the basic reason for the forming of the P.N.O. Round Dance Club.

The initials P.N.O. mean "Phyl's Night Out." Frank and Phyl Lehnert (Toledo, Ohio) have been dancing and teaching for quite some time. They both find dancing and teaching very enjoyable, but as they began teaching more and starting new clubs, they discovered that their new schedule did not allow much time for them to dance together. After much discussion, they decided to try to establish a completely different type of dance club.

The club would meet in local restaurants, have dinner and then dance afterward. Records would be played, but no cueing from Frank. If need be, he would use his trans-mike. In that way he and Phyl could dance all the dances, too.

In October, 1968, the first dinner dance was held. Dancing to uncued records followed the delicious meal. It was agreed upon by all to meet on the third Thursday of each month, with Phyl in charge of making all arrangements at the local restaurant chosen for the

next meeting.

Due to rising costs, the meeting in restaurants was abandoned and the club now dances in the Friendship Park Shelter House in Point Place. The original idea is still carried out to the extent that the dance of the season in the spring is held in a local dining place.

This incredibly different, fun-loving club also has a unique dance arrangement. Before each dance Phyl makes up a schedule of 25 dances, consulting with Frank on those she has chosen. The schedule is printed and handed to each man at the dance. Then follows a discussion between the men as to which lady they would like to have as a partner for each dance. That lady's name is written beside the title of the dance. Frank also has a schedule and he and Phyl dance all dances on the program. As a rule most of the ladies have no idea who their next partner will be until he walks up to claim her for the dance. Once or twice during the season the reverse is used and the women are given the opportunity to do the choosing of partners.

Frank and Phyl designed a badge for this "different" round dance club. The badge is in the shape of a circle with the lower half resembling a wooden fence. On the upper left hand side a yellow quarter moon shines down upon a black cat standing on the fence in the center of the badge. The cat's green eyes sparkle as she meows at the moon with joy for having been let out for the night. The club's initials, P.N.O. are in the upper right hand corner of the badge.

This story is reprinted, with permission from the editors, from the Toledo Area Square Dance Callers' Association publication, Promenade.

The subject is

Cued round dance records

By Ralph Mix, Stamford, Connecticut

RECENTLY, in your "As I See It," a line said, "Cues have been tried on the flip side of round dance records without too great success." I wonder if dancers knew they were available. Were they popular records and classics?

Personally, I feel very frustrated at not being able to buy cued records. There are many records we would like to buy if they were cued, but without cues they are of little value to us. We have bought a few records but it is just too great an ordeal to work them out from a cue sheet. It must be all memorized, timing doesn't come out right, etc. Other dancers we

talk to feel the same way. In the reviews we do see a few that are cued but they don't happen to be dances we are looking for.

With cued records (1) we would be able to learn easy dances that were taught before we started dancing. (2) We could learn other easy dances used in the area but not at our club. (3) Cued records would be a tremendous help in learning rounds being taught at the club. We could practice and work out rough spots at home. (4) The record could be obtained when wanted without waiting weeks or months to tape it somewhere. (We are not
(Please turn to page 47)



Russ and Wilma Collier — Indianapolis, Indiana

IN THE LATE SIXTIES, shortly after having learned the basics of square dancing, Russ and Wilma Collier attended a dance in the old Hayloft near Speedway, Indiana, where they ventured a few round dance steps. Although at the time Russ felt he had neither the time nor the talent to learn additional dance routines, after having experienced the rhythm and balance peculiar to round dancing he was "hooked." "Wilma 'twisted my arm' to introduce me to the world of round dancing," Russ chuckles. "From then on Wilma's problem has been to confine my activities in this field."

Following a series of lessons, Russ and Wilma began to feel the urge to share their experience with others; they wanted to afford

the opportunity for other people to enjoy the pleasures of the activity. For several months they practiced, using records and written material, until they felt they had acquired the knowledge, poise and confidence required of round dance leaders.

Their first class was held in a square dance caller's barn and since then they have expanded their activities to include two beginners' classes each year, starting in March and April. They also conduct easy rounds twice a month, workshops four times a month, intermediate rounds twice a month and an advanced class once a month.

Their round dance schedule is not confined to their own clubs and basic classes, they are also round dance leaders for a number of square dance clubs as well as various festival and all-nighter groups in and out of the state of Indiana. Recently they tried their hand at choreography, resulting in "Jalynn" — a contraction of their daughter's name, Janet Lynn — on the Blue Star label. They also have a son, Dean, and one grandchild.

Russ and Wilma are friendly, busy people and as Russ says, "We like people and enjoy helping them have fun."

— Alex and Ruth Alexander

LADIES ON THE SQUARE

A MAN'S VIEW OF COSTUMING



THOUGH OCEANS APART, Australia and California both have an enthusiastic approach to square dancing. Interesting to discover is that the male participant is vitally concerned about the costume and appearance of those who enjoy this hobby. Here are some general as well as some specific suggestions.

From Smitty Smithwick

San Diego, California

Local Squares Magazine

This is the time of year we are all thinking of how to keep cool, where to go on vacation or how to square dance and be comfortable doing it.

First off a few words on the proper attire for you gents and gals. Don't forget the words of advice passed on when you went to beginners' class, long sleeved shirts for the men and no bare midriffs for the girls. Nothing is more disagreeable than a perspiring forearm or bare mid-section. For those men who prefer to go without an undershirt, don't. The outer shirt must absorb all the perspiration and before the dance is minutes old the shirt is sopping wet.

Wear light cotton undershirts and lightweight long sleeved shirts and you will not only feel better yourself but also to the ladies in your square. There are many easy care shirts on the market today which require no ironing, just wash and drip dry.

Before going out, do use a good deodorant. And another must for hot weather months is frequent dry cleaning of clothing that cannot be washed. Nothing is more unpleasant than the odor of stale perspiration, so don't be guilty of this.

It costs very little to keep your body and attire clean, so take a quick check on yourself before going out to the next square dance.

From Eric Wendell

Queensland, Australia

South Pacific Square Dance Review

What is happening to our square dance dress? Square dance attire seems to be fading away from the square dance clubs. What an atmosphere it creates when one looks upon a mass of swirling and colorful skirts and long sleeved square dance shirts.

Just look around and (sometimes) you find mini skirts, street dresses, jeans . . . I would say rough and ready dress is in keeping with the individual's dancing. A new dancer who dresses for the square dance in the proper attire is halfway there and the rough and ready dressers look as if they have already been there and are well down the line on the way back.

We are living in a generation where it seems to be anything goes . . . but square dancing has been alive throughout all the generations and always the habit has been to dress accordingly.

I believe our "image" could be lost if the dress situation is just allowed to slide away from us. Remember that square dancing is somewhere "special to go" and not just "somewhere else to go."

OVERHEARD

Caller, Ray Smith, "A short sleeve shirt usually ends up in a sweat-arm promenade . . ."

Owner of Bar None Ranch, Chuck Goodman, "You called a great dance and we enjoyed you and if you have any square dance clothes, we'd like to have you back next year."



Style Lab

CAYMAN ISLAND CONTRA

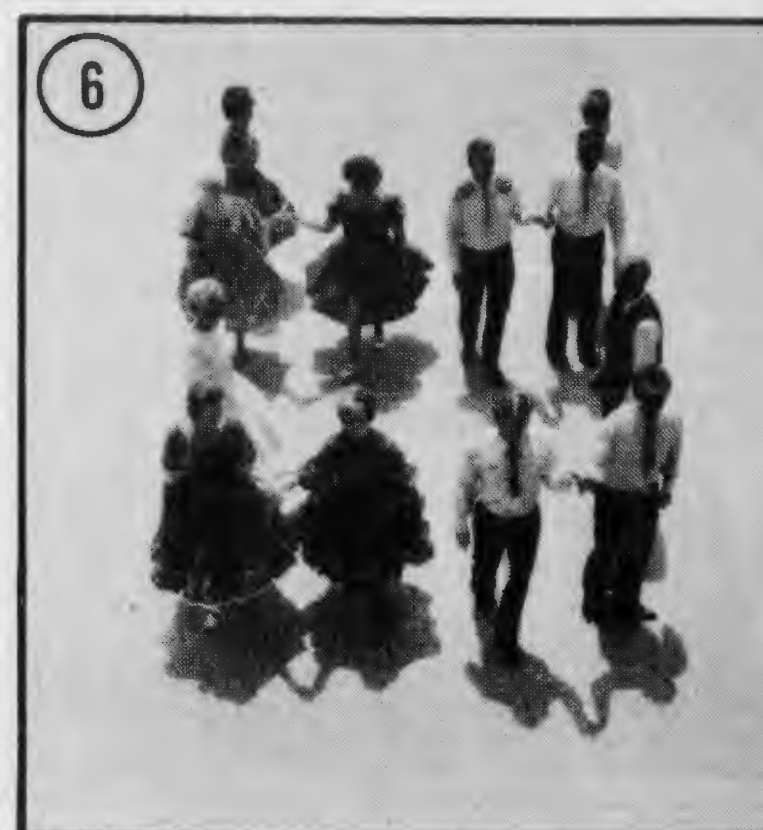
HOW ARE YOU COMING with your contras these days? From what we hear, and from the number of people who took part in contra workshops at the Convention this past month, square dancers are discovering a fun

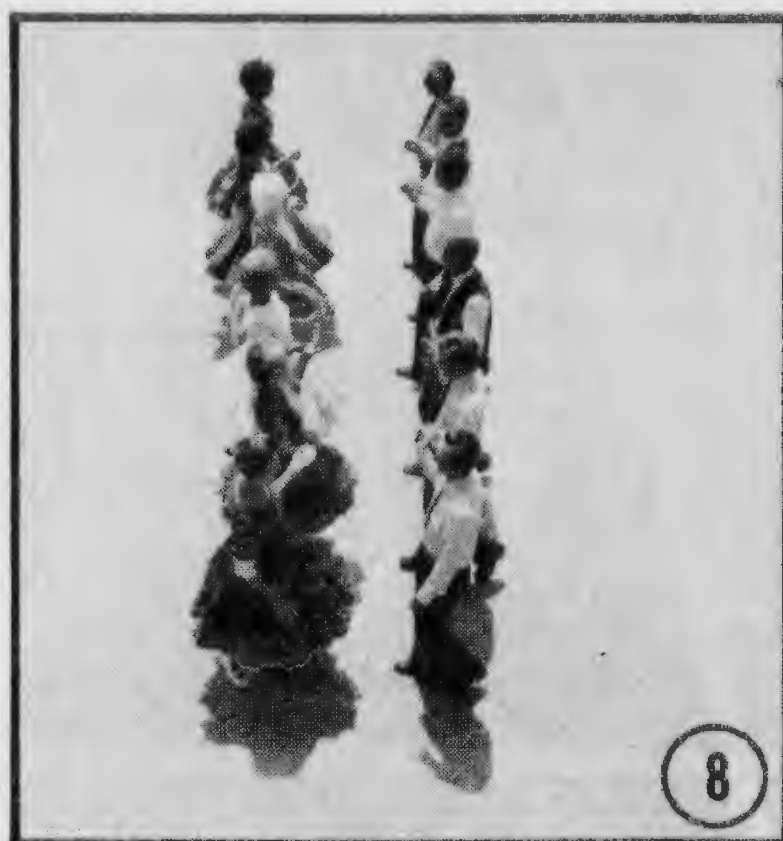
dimension to their square dancing that they may have overlooked to this point.

Cayman Island Contra is a triple minor. Just to clear things up a bit, if you start out with long lines, having all the men in one line facing all the ladies in the other line, you would have a *major* set. If you have the first, fourth, and every third couple step forward (1) and be active, this couple and the two couples *below* them constitute a *minor* set. In the illustrations we have the major line divided into two smaller or minor groupings.

To start Cayman Island the active couples will swing (2) and complete the swing when they are facing *down* — away from the caller (3).

At this point, notice that to promenade the couples have joined right hands *only*. Moving *down* the hall four steps, they start to wheel as a couple (4). They then promenade back





up between the lines (5) until they are standing adjacent to the couple that was immediately *below* them when they started (6).

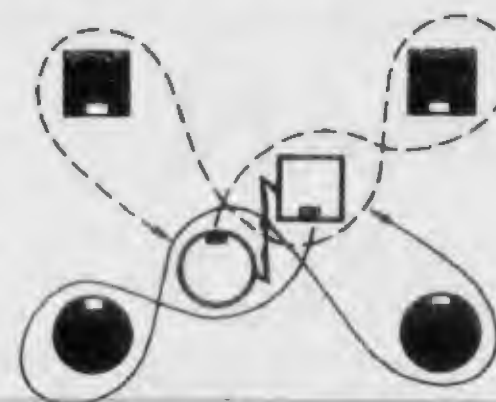
With the outside person holding the pivot and with the men working with men and ladies with ladies (7) the couples cast off three-quarters and then, once more in lines (but with the No. 1 or active couples now standing between the original second and third couples who were both previously *below* them) the lines move forward four steps (8) and then back up to place.

The actives step forward and do sa do (9) and then all of the inactives (the original second and third couples) do a do sa do (10).

At this point the active couples start a reeling type of pattern known as "turn contra corners." Working between their partner and the dancers across from them they do one of

the delightful patterns that is unique with contra dancing. Giving a right pigeon wing

To Turn Contra Corners start with facing lines of three. The centers (actives) step forward and turn partners 90° by the right, then their right



opposites 360° by the left; partners 180° by the right, left opposites left 360° and then (in this case) to the center to swing partners.

to their partner (11), they move past to their right opposite person (12) whom they turn





by the left hand (13).

Returning to the center (14) the actives turn their partner by the right (15) then move once again to the opposite side where they turn their left opposite (16) by the left hand (17).

At this point "turn contra corners" has been completed. The actives return to the center, swing their partner (18) and begin the pattern again.

This time the active couples will be working with one of the couples previously *below* and a second couple that has been added to their *minor* set. In the instance of the couple swinging in the center furthest away from the caller, only one couple stands below them. In order for the triple to work, they will depend upon including a "Dummy" couple and must imagine that there are three couples in their unit

to work with.

Going through the dance a third time, each of the active couples will have moved down one additional place and the couple having reached the end of the set will simply wait out one time as will the two inactive couples accumulating at the top. By the time the lines are ready to do the pattern through the fourth time, the couple at the top of the set will become active and everyone will be working full strength as in the beginning.

This contra, written by Don Armstrong of the Grand Cayman Island in the Caribbean, has a pattern that is extremely satisfying to do. It can be danced to any number of well phrased jigs or reels. You might try Holland Bus, if you have the Jimmy Shand record "Jigtime With Jimmy Shand," EMI Stereo #SZLP-2122, or Lloyd Shaw record LS-192.



THE 25TH National SQUARE DANCE Convention[®]



June 24, 25, 26, 1976

ANAHEIM
CALIFORNIA

"A Past to Remember — A Future to Mold"



IT HAS TAKEN almost 25 years but the National Square Dance Convention is right back where it started from — well almost!

The first National Square Dance Convention was held in May, 1952, at Riverside, California, with Carl and Varene Anderson as General Chairman. Now, 25 years later, the 25th National Square Dance Convention is back — this time on June 24, 25, and 26, 1976, in Anaheim, California.

The first to register for the 25th National was the number one couple in the hearts of California square dancers, Carl and Varene Anderson. The Andersons are still working for the good of the National, this year as Senior Advisors where their many years' experience is invaluable.

Ken and Audrey Parker are General Chairman for this very special Silver Anniversary National. Ken's square dance career dates

General
Chairman

Ken
and
Audrey
Parker



back to 1939 when he organized a square dance club on the campus of Bowling Green State University. Ken and Audrey have served in many official capacities in their own club as well as President of the Palomar Square Dance Association and President and Vice-President of the California Square Dance Council.

The Parkers have been working hard since receiving the bid in Des Moines in 1972,

gathering together a group of highly qualified chairmen to work with them.

Chosen to serve as Assistant General Chairman are Dick and Mattie Coleman. Their duties will include researching the First National and planning a Trail End Dance to be held in Riverside at the site of that first Convention.

The Business Committee

Heading the Business Committee are Dale and Naomi Lovell. Their efforts have been with various fund raising projects such as the Silver Anniversary Certificates, the Silver Commemorative Coin, and the Bicentennial Square Dancers' Cookbook.

As Social and Special Events Chairman, Bud and Norene Kabisch will be planning tours, hospitality and many other very special functions connected with the Convention.

Directing the Program Committee will be Chuck and Ruby Forst. They have a big job to do to schedule the various events and to see that all the callers and instructors are assigned to the appropriate time slot. This includes the round dance and contra programs as well.

A. R. and Edna Rodgers have been named as Education Chairman. In addition to setting up panels, clinics, forums, the "Organizational Round Table," and the "Showcase of Ideas," they are also planning a pageant depicting the history of the square dance movement.

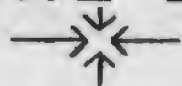
The Services Committee, headed by Charles and Ebba Naddeo, has the monumental task of organizing housing, handling registrations and contracting for the facilities at the Convention.

In Charge of Publicity

Appointed to handle the Publicity for the 25th National are Jim and Jan Maczko. They will be coordinating press releases, designing flyers and distributing publicity materials and other advertising.

Joining this group are two secretaries,
(Please turn to page 48)

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

North Carolina

The new air conditioned Asheville Civic Center in Asheville will be the site of the 7th Annual Land of the Sky Festival on August 29 and 30. The festival is sponsored by the Asheville Allemanders. Featured callers will be Jerry Haag and Don Williamson, with Bill and Edna Anderson on the rounds. For advance tickets please contact Clarence and Edalene West, Route 1, Box 107, Candler, North Carolina 28715.

Ohio

August 1st to 3rd are the dates for the 2nd Annual Summer Workshop sponsored by the Toledo Area Square Dance Callers Association. "Something Special" for callers and round dance teachers, the affair is scheduled to be held at the Hospitality Motor Inn in Toledo. Jack Lasry will conduct the squares with Wayne and Norma Wylie on rounds. Reservations may be made by contacting Frank Lehnert, 2844 S. 109th Street, Toledo, Ohio 43611.

The bid of the Wheeling Reelers to host the annual Fall Festival of the East Central Ohio Federation of Square and Round Dance Clubs was accepted at a meeting of delegates prior to the Spring Festival in April. The Federation comprises 25 clubs in East Central Ohio and Northwestern Virginia and the festival is held as a finale for Square Dance Week. Delegates responding to the roll call at the Spring Festival reported more than 500 couples as active members of the Federation. Clubs are

graduating classes and planning new classes for this fall. An encouraging note was the increase in the number of younger dancers attending classes. — E. H. Lutz

Nevada

August 6th through the 9th is the time when Overseas Dancers will want to be in Las Vegas for the 13th Annual Reunion. Headquarters for the reunion will be the Stardust Hotel with dancing in the Las Vegas Convention Center. Qualifications for membership in the Overseas Dancers Association and eligibility rules for attending the reunion may be obtained by writing Lynn and Millie Mixer, P.O. Box 365, Caliente, Nevada 89008.

Texas

Chisholm Trail Rounds, Heart of Texas Promenaders, McGregor Grand Squares, Square Eights, Square Shooters and Thunderbirds, square and round dance clubs of Waco, combined their talents and finances to construct a square and round dance building. Although not completed, the building was danceable the first part of May. — Len Tempest

Camping Squares of Houston announce their First Annual Square Dance Festival, to be held August 2nd. The location is Camwood Country Club, where camping is available as well as an air conditioned ballroom for the dancing. Callers scheduled are Wade Driver and Dick Parrish. Leo and Roxie Bacon will cue the rounds.

Ontario

Come rain or shine, the 10th Annual Potato Barn Square Dance and Bar-B-Q will be held July 19th at Blakely's Potato Storage Barn in Alliston. M.C. Bill Cooper will present guest callers Don Curtin, Jim Lee, and Ernie Carviel for the dancing.

England

The European Summer Jamboree will be held July 18th to 20th at Alexandra Palace, Muswell Hill, London. This event will be truly international as the callers taking part come from the United States, England, and West Germany. Pete Sansom of Florida is likely to be the caller traveling the farthest and is organizing a tour. Tom Crisp and Bob McVey are stationed in West Germany and will be crossing the Channel with a tour being organized by Chris Vear. Rudi Pohl is also from West Germany and this will be his first calling stint in England. Ron Hepden is the caller for

ROUND THE WORLD of SQUARE DANCING

the host club, "Up to the Centre." Malcolm Davis, this year's president of the Callers Club of Great Britain, will MC the affair with Gwen and Fred Manning as the English round dance leaders. American round dance representatives will be Corky and Paulette Pell.

British Columbia

Held in conjunction with Nelson's Annual Mid-Summer Curling Bonspiel, the Nelson and District Square Dance Association's annual square dance will be held July 11-13 at the L. V. Rogers High School in Nelson. Denny Lantz of Grants Pass, Oregon, is the featured caller.

Arizona

Dancing will be held all summer in Scottsdale. Ken Ehrhardt will call every Monday and the 2nd, 4th and 5th Fridays at El Dorado Recreation Center. The hall is air conditioned and dancing begins at 8 PM.

Utah

The Utah square dancers who were members of a Knight-Byrd Tour had a beautiful experience recently that they would like to share. Scheduled to board their ship in San Juan, Puerto Rico, for a Caribbean Cruise, the group had been invited to dance with the San Juan Squares, who dance at the Carib Hilton Hotel every Saturday night. These dancers are a friendly and hospitable group who set their dance time forward two hours so the Utahans could dance the entire dance and get back to their ship before sailing time. The dancers from Utah report that dancing with the San Juan Squares was one of the highlights of the tour.

Australia

Moomba (an Aboriginal word meaning "Let's get together and have fun") has become an important event in Melbourne. Mardi Gras is the opening festival of Moomba and for the second year in succession members of the Australian Square Dance Scene have given of their time and ability to help the people in the streets get together and have fun. Callers Kevin Leydon, Allan Asby and Barry Wansen took part, two sets of dancers acted as exhibition sets and also encouraged the people into taking part through-

out the night. The primary objective of this night is to have the public participate in this. Another Moomba event is the International Ballroom Championships and the top of the list for additional exhibitions on this night was a featured round dance demonstration. Ron Whyte and his wife, Ella, together with their dancers from the Sunnyside Club gave an excellent exhibition of round dancing.

— Cole Peters

Arkansas

Arkansas Square Dance Convention, Inc. will be presenting the third Annual Convention for the State of Arkansas on July 25th and 26th. This will be held at the new Convention Center at Robinson Auditorium in Little Rock. Cal Golden, Stan Burdick and Willie Harlan will be featured callers along with callers from Tennessee, Missouri, Texas and Louisiana. Leland and Helen Neely will be in charge of rounds and the Single Stars from Tulsa will give an exhibition. Contact Nadine Higgins, 6708 Westover Drive, Little Rock, Arkansas 72207 for further information.

California

Palm Springs—if you weren't there you missed a "shindig." Circle "O" Club held a bang-up party for their caller, Osa Mathews, on her 25th anniversary of square dance calling in March. For a change she danced all night and the following callers had a ball helping to make the party a success: John Shallow, Ken McNabb, Lee Schmidt, Don Farnsworth, Ed Adams, Dick Rusk and Norm Graham (from Canada). On the following Sunday Osa and husband, Cliff, flew to CAL-LERLAB in Chicago, where Osa was awarded a Silver Certificate for her 25 years in square dance calling and the persons she has taught to dance during that period of time. Congratulations, Osa and Palm Springs.

— Virginia Shemunatz

In the fall of 1971 a square dance program was started at Golden West College in Huntington Beach with three squares, using the Sets in Order program. At the beginning of the Spring, 1975, semester, 14 squares of beginners and eight squares of intermediate dancers were enrolled. Special dances are held at the end of each semester with guest callers. The money from these dances goes into the Golden West College Square Dancers Scholarship Fund. At the beginning of this

year \$100.00 was awarded to six student dancers for educational purposes. It is hoped to be able to award about \$1,000.00 each year to students in the classes who are continuing their education.

Wyoming

Friendly Neighbors will feature callers Larry Alford and Don Tennant at their 5th Annual Frontier Dance on July 25th. The dance will be held at the Recreation Center, Warren AFB in Cheyenne.

The 11th Annual Frontier Shindig is scheduled for July 26th. This special is in conjunction with the Cheyenne Frontier Days "Daddy of 'Em All" Rodeo. Jerry Haag will call the dance, programmed to begin at 8 PM at the Community Center at Warren AFB in Cheyenne. The Prairie Promenaders is the sponsoring club.

Indiana

Strictly for round dancers and teachers, the Round A Rama Institute, featuring Irv and Betty Easterday and Eddie and Audrey Palmquist, will be held August 3rd to 8th at the Indiana Memorial Union Building at Indiana University in Bloomington. The program is set up to encompass all phases of round dance teaching, from body mechanics through clinics on various rhythms, teaching easy through challenge groups, programming, dressing for the dance, choreography, cueing and how to write a cue sheet and business management and financing. Of course, there will be dancing, too!

Kansas

Two camping weekends are scheduled for the month of August at Sycamore Springs in Sabetha. Don Burkholder will be on hand August 8-10 and Bill Owsley will call the weekend of August 29 to September 1. For further information contact Diane Schultz, Rt. 1, Box 91A, Berryton, Kansas 66409.

Michigan

The Augustfest Square Dance is set for August 19th at LaSalle High School in St. Ignace. This is a benefit dance for the Bay-Cliff Health Camp and is sponsored by Business and Professional Women, supported by the Soo-Z-Q's Square Dance Club. John Morley will be the caller.

Montana

The 20th Annual Knothead Jamboree, sponsored by the States of Montana, Utah, Idaho

and Wyoming, will be held August 30th through September 1st at West Yellowstone, Montana. Dick Houlton and Lee Helsel will handle the square and round dancing. Live music by the Schroeder Playboys will be featured. For information write Ray Zabroski, Rt. 1, Box 283K, Miles City, Montana 59301.

Guam

On the weekend of April 5-6, 26 members of Tradewind Squares and Typhoon Twirlers of Guam flew to the island of Rota, 40 miles north of Guam, to square dance. Since the plane only held 17 people, it took two trips to transport the group. Arrangements were made at one of the two hotels for the dancers. The hotel only held 28 people, and they could only feed a few at a time as the cooking facilities were limited. It took almost three hours for all 26 to have dinner. Some of the dancers toured the island, snorkled at the beautiful beaches or just relaxed. The island covers 32 square miles with a population of 1500 people. Most live in the only village, Song-Song. Since there are no telephones, the village priest announced their coming on Easter Sunday and arranged for them to use the Youth Round House for dancing (square dancing in a round building). A few of the people tried some of the simple movements and some expressed a desire to learn to square dance. It was a fun and tiring weekend in a beautiful and quiet village. — Jim Geary

Maine

The Bicentennial Committee of Lincoln is sponsoring a square dance on July 17th, after the River Drivers' Supper. This annual event is famous for beanhole beans and other New England outdoor cooking and occurs on the bank of the Penobscot River, much as it was 150 years ago. The square dance will be held after the supper at the new high school, with dancing called by Barney Robichaud. Traveling square dancers in or near central Maine are invited to attend. — Ed Coan

Florida

True to their Navy heritage, the Nautical Wheelers of Key West welcomed aboard a large group of dancers from the Florida Crackers, Homestead AFB Flying Squares, Seabreeze Sails and Key Kickers April 26. After a tour of the island on the famous Conch Train, the club members and their guests
(Please turn to page 48)

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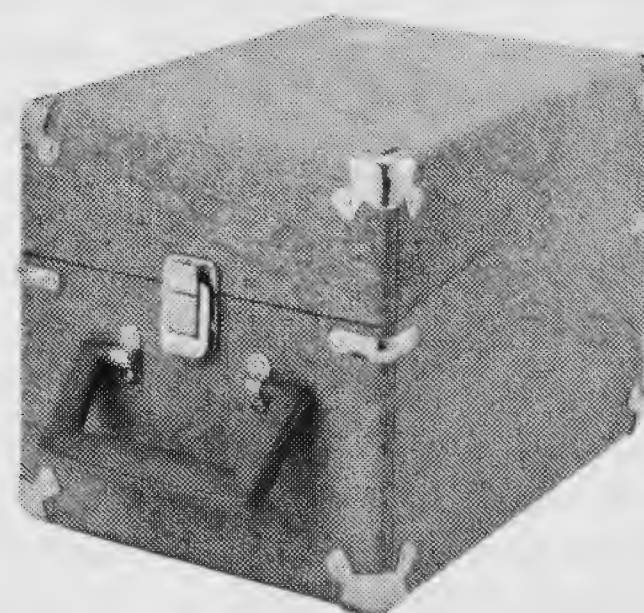
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*July, 1975*

WE'RE OFF to visit Stafford, Texas, and Barry and Denise Medford, a newlywed couple of one year who spend their time in commercial art, fashion design, raising plants, attending college, and still have time to call for square dances nearly every night in the week. We've asked Barry to submit some of his favorite patter calls, not necessarily original with him but a few of the ones he enjoys calling.

(65)

Sides star thru
Pass thru
Circle to a line
Right and left thru
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Double pass thru
Boys trade places
Right hand star once around
Girls trade places
Left allemande

Heads spin the top
Turn thru
Circle to a line
Pass thru
Wheel and deal
Everybody U turn back
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Everybody U turn back
Centers in
Cast off three quarters
Pass thru
Wheel and deal
Double pass thru
Cloverleaf
Again double pass thru
Cloverleaf
Zoom
Zoom again
Left allemande

Head ladies chain right
Heads star thru
Boys zoom
Double pass thru
Peel off
Pass thru
Tag the line in
Pass thru
Wheel and deal
Boys turn
Left allemande

(75)

Sides star thru
California twirl
Circle to a two-faced line
Half tag the line
Swing thru
Spin chain thru
Ends circulate double
Boys run
Right and left thru
Slide thru
Circle up four
Break out to a left allemande

Heads pass thru
Partner trade
And one quarter more
Pass thru
Swing thru
Girls run
Box the gnat
Right and left thru
Dixie style to an ocean wave
Eight circulate
Boys cross run
Girls trade
Right and left thru
Roll a half sashay
Curlique to a
Right hand star once around
Girls turn back
Left allemande

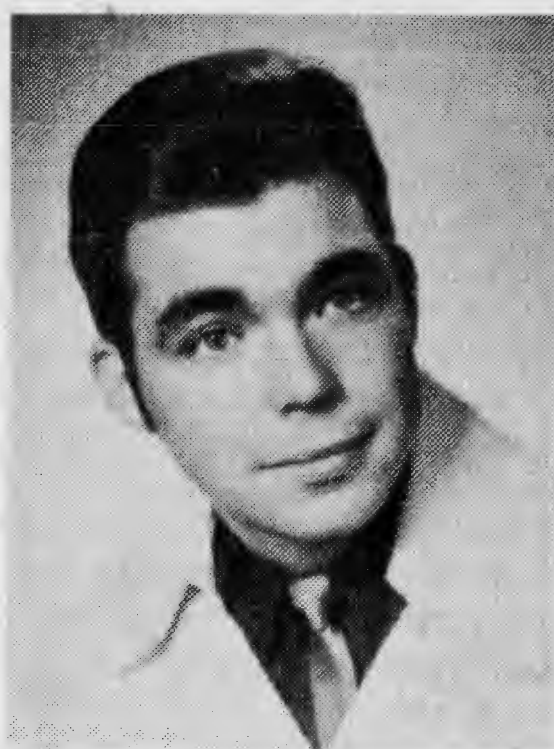
(75)

Heads square thru three quarters
Separate around one to line of four
Forward and back
Star thru
Substitute
Swing thru
Boys run
Half tag the line
Cast off three quarters
Straight ahead left allemande

Heads half square thru
 Do sa do
 Fan the top
 Right and left thru
 Dixie style to an ocean wave
 Balance forward and back
 Eight circulate
 Boys trade
 Boys cross run
 Girls trade
 Scoot back
 Boys run
 Girls trade
 Wheel and deal
 Spin the top
 Turn and left allemande

BARRY

MEDFORD



Anywhere from coast to coast you could have danced to these calls by Barry Medford since he began traveling full time following his graduation from the University of Texas with a B.S. in Biology. Previously of Houston, Barry and his lovely wife, Denise, are planning to migrate to California; as a matter of fact they may be California residents by the time this is being read. Barry is planning to return to school for a Master's Degree in commercial art, while Denise will continue her teaching profession. Barry records on Frank Lane's Dance Ranch label. Some of his releases include "Sweet Misery," "Do You Remember These," "Looking Back to See," and his latest, "Walk Right Back." Barry says he feels certain that his success on the road as a traveling caller has been due to the help he has received from all the callers and round dance leaders who aided him in obtaining dates when he first started out. Barry puts it like this, "Without your friends everything in life is much harder to attain, and then almost worthless without them around to share it."

Head men with their corner
 Forward and back
 Star thru
 Circle up four once around
 And a little bit more
 Two girls break and line up four
 Pass thru
 Wheel and deal
 Outsides squeeze in to a line
 Curlique
 Coordinate
 Boys run
 Scoot back
 Recycle
 Reverse flutter wheel
 Slide thru
 Spin the top
 Boys run
 Half tag
 Trade and roll
 Fan the top
 Right and left thru
 Flutter wheel
 Right and left thru
 Curlique
 Eight circulate two positions
 Girls U turn back
 Left allemande

Heads slide thru
 Right and left thru
 Pass thru
 Curlique
 Walk and dodge
 Boys fold
 Curlique
 Boys trade
 Scoot back
 Girls trade
 Girls run
 Tag the line
 Face right
 Wheel and deal
 Left allemande

Sides right and left thru
 Roll a half sashay
 Star thru
 Circle to a line
 Pass thru
 Wheel and deal
 Substitute
 Centers pass thru
 Slide thru
 Spin the top
 Boys run
 Couples circulate
 Girls trade
 Girls run
 Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

(71)

Sides right and left thru
Dixie style to an ocean wave
Step thru
Circle to a line
Right and left thru
Dixie style to an ocean wave
Girls circulate
Boys trade
Left swing thru
Boys circulate
Girls trade
Girls run
Bend the line
Right and left thru
Dixie style to an ocean wave
Boys trade
Boys circulate
Left allemande

IT'S A BREAK (67)

By Dick Clements, Lajes Field, Azores Islands
Sides half sashay
Square thru
Slide thru with outside two
(same sex)
Ends half circulate
Everybody swing

Try these three by Gene Pearson, Groves,
Texas.

(67)

Heads spin the top, swing thru
Step thru, swing thru
Girls circulate, boys run
Boys circulate, wheel and deal
Star thru, pass thru
Partner trade and one quarter more
Turn thru, trade by
Swing thru, boys trade
Girls trade, boys run
Wheel and deal, slide thru
Half square thru, trade by
Left allemande

Heads square thru, curlique
Cast off three quarters
Fan the top, recycle
Slide thru, swing thru
Boys trade, star thru
California twirl, pass thru
Bend the line, curlique
Cast off three quarters
Fan the top, recycle
Star thru, slide thru
Left allemande

Heads flutter wheel
Spin the top, boys run
Wheel and deal, pass thru
Swing thru, turn thru
Trade by, swing thru
Boys run, couples circulate
Wheel and deal, pass thru
Left allemande

Darrell Hedgecock, San Jose, California sends
us these two.

STAR RIGHT

Heads square thru four hands
With the sides square thru three hands
Outsides cloverleaf, insides slide thru
Flutter wheel, sweep a quarter
Pass thru then
Cloverleaf behind those two
New centers flutter wheel
Back to center with right hand star
Turn that star full around
Allemande left

CENTERS IN (75)

Heads slide thru, pass thru
Centers in, cast off three quarters
Ends cloverleaf, centers spin the top
Pass thru, swing thru
Tag the line right
Wheel and deal
Pass to the center
Centers swing thru
Square thru three hands
Allemande left

SINGING CALL

KINDLY KEEP IT COUNTRY

By Marlin Hull, Burbank, California
Record: USA #504, Flip Instrumental with
Marlin Hull
OPENER, MIDDLE BREAK, ENDING
Four ladies promenade
Go once around that ring
Get back home swing your baby everybody
swing
Join hands circle to the left around you go
Allemande left your corner weave you know
Kindly keep it country
Don't give me no rock 'n roll
Do sa do when you meet your maid
Promenade along
Don't be hittin' them fancy licks
Just stick to the melody
Kindly keep it country
That's good enough for me
FIGURE:
One and three you promenade
Go about halfway down the middle
Square thru four hands around I say
All the way around you do
Then go right and left thru
Pass thru trade by
And you go left allemande
Do sa do your partner
Your corner lady swing
Swing the little darlin' boys
Promenade the ring
Don't be hittin' them fancy licks
Just stick to the melody
Kindly keep it country
That's good enough for me
SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

ROUND DANCES

LIGHTED LANTERN TWO-STEP—Belco 261

Choreographers: Ross and Penny Crispino

Comment: This is an easy two-step and the music is good.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —; Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Turn In Two-Step to end both facing RLOD in single file W in front; Fwd Two-Step;
5-8 (Turn L Two-Step to end in L hand star) Fwd Two-Step; Star Two-Step M face WALL; Side, Close, Cross, —; Side, Close, Cross to end in SEMI-CLOSED facing LOD, —;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end in CLOSED M facing WALL:

PART B

1-4 Side, Close, Fwd, —; Side, Close, Side, Close; Side, Close, Back, —; Side, Close, Side, Close;

5-8 Side, Close, Cross, —; Side, Close, Cross, —; Solo Turn Away Two-Step; Together Two-Step end Lead hands joined;

9-12 (Cross Under Two-Step) Cross Behind Two-Step; Fwd Two-Step; (Cross Under Two-Step) Cross Behind Two-Step; Fwd Two-Step;

13-16 Side, —, Behind, —; Side, —, Front, —; (Twirl) Side, —, Behind, —; SEMI-CLOSED facing LOD Walk Fwd, —, 2, —;

SEQUENCE: A — B — A — B face and Ack.

DESERT FLOWERS — Grenn 14212

Choreographers: Louis and Mona Cremi

Comment: Not a difficult waltz even though there is a wrap used. The music is nice.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to SEMI-CLOSED facing LOD, Touch, —;

PART A

1-4 Fwd Waltz; Fwd Waltz Pickup to CLOSED; Fwd Waltz; (L Twirl) Fwd Waltz;

5-8 (L) Waltz Turn; (L) Waltz Turn; (Twirl) Side, Behind, Side; Thru, Side, Close;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY:

PART B

1-4 Waltz Away, 2, 3; (L Face Wrap) Fwd Waltz end facing WALL; Fwd Waltz; (Unwrap end in OPEN facing RLOD) Back, Side, 1/4 R Turn to face RLOD;

5-8 Fwd Waltz; (Roll Across) Side, Touch, —; Cross, Side, Close; Thru, Side, Close

to BUTTERFLY;

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED:

SEQUENCE: Dance goes thru twice plus Ending:
Ending:

1-3 (Twirl) Side, Behind, Side; Thru, Side, Close; Apart, Point, —.

SONG OF LOVE — Grenn 14212

Choreographer: Vernon

Comment: A nice waltz routine with both right and left face turning waltzes. Pleasant music to the old familiar tune "Ramona".

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

PART A

1-4 Waltz Balance, 2, 3; Waltz Balance, 2, 3; (Circle, 2, 3) Fwd, Side, Close; (Complete circle, 2, 3) Back, Side, Close;

5-8 Waltz Away, 2, 3; (Wrap end facing RLOD) Back, Turn face RLOD, Close; Bwd Waltz, 2, 3; (Unwrap) Back, Turn face LOD, Close to CLOSED;

9-12 (L) Waltz Turn; (L) Waltz Turn end M facing WALL; Fwd, Side, Behind; Manuv, 2, 3 end M face RLOD;

13-16 (R) Waltz Turn; (R) Waltz Turn M face WALL; (Twirl) Side, Behind, Side; Pickup to CLOSED M face LOD;

PART B

1-4 Fwd, Point, —; Back, Point, —; (L) Waltz Turn; (L) Waltz Turn M face WALL;

5-8 Fwd, Side, Behind; Manuv, 2, 3 M face RLOD; Pivot, 2, 3 SEMI-CLOSED facing LOD; Thru, Side, Close to BUTTERFLY M face WALL;

9-12 Waltz Away, 2, 3; Fwd, Point, —; Circle Away, 2, 3; Together, Touch to CLOSED M facing WALL, —;

13-16 Dip, —, —; Manuv, 2, 3 M face RLOD; Pivot, 2, 3 to SEMI-CLOSED; Thru, Side, Close to BUTTERFLY M face WALL;

SEQUENCE: Dance goes thru twice plus Ending:
Ending:

1 Dip, Twist, Kiss. (Optional quick Twirl)

GREEN EYES — Hi-Hat 936

Choreographers: Ed and Betty Navage

Comment: Intermediate dance. Not very difficult, almost easy level. Good rhumba music.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Recov, Change Sides, —; Blend Back to Back, 2, 3, —;

PART A

1-4 M still on outside and partners Bk to Bk Side, Close, Side, —; Face to Face with Side, Close, Side, —; Bk to Bk Side, Close, Side, —; Face to Face Side, Close, Side, —;

5-8 Apart, Close, Together to MODIFIED BANJO, —; Wheel, 2, 3, —; 4, 5, 6 M face COH, —; (Slide in back of M to

outside facing WALL) In Place, 2, 3 end facing COH Back to Back, —;
 9-12 Repeat action meas 1-4 except M is on inside and will be moving twd RLOD:
 13-16 Apart, Close, Together to MODIFIED BANJO, —; Wheel, 2, 3, —; 4, 5, 6 end M face LOD, —; (R Spin end CLOSED) In Place, 2, 3 CLOSED, —;

PART B

17-20 Fwd, 2, 3, —; 4, 5, 6, —; (R Circle) Side, Close, Fwd, —; (Complete Circle end facing COH) Side, Close, Back/Turn M face WALL Lead hands joined, —;
 21-24 Side, Close, Side, —; Rock Back, Recov, Turn face LOD change hands, —; Rock Back, Recov, Face, —; Solo Spot Spin, 2, 3 end in CLOSED M face WALL, —;
 25-28 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; CLOSED M face LOD Fwd, 2, 3, —; Fwd, 2, 1/4 R Turn M face WALL, —;
 29-32 Side, Close, Fwd, —; Side, Close, Back, —; Apart, Recov, Change Sides, —; Blend Back to Back, 2, 3, —;

SEQUENCE: Dance goes thru twice plus Ending:
 Ending:

1-2 M on outside Back to Back Side, Close, Side, Close; Side, Close, Point, —.

HOT PEPPER — Hi-Hat 936

Choreographer: Bea Adams

Comment: Not a difficult two-step though not in the easy category. Has jivy music.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, 2, 3, Kick; Together, 2, 3, to CLOSED M facing WALL, Touch;

PART A

1-4 Side, Close, Fwd, —; Side, Close, 1/4 R Turn to face RLOD in LEFT-OPEN, —; Back, Close, Fwd, Swivel; Fwd, Swivel, Fwd, Swivel;
 5-8 Side, Close, Thru face LOD, —; (Under, 2, 3, Fan) Change Sides, 2, 3, Fan; Change Sides, 2, 3, M Face WALL Lead hands joined; Side, Behind, Side, Behind end in CLOSED;
 9-12 Repeat action meas 1-4:
 13-16 Repeat action meas 5-8:

PART B

17-20 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;
 21-24 Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd end in CLOSED M face WALL, —;
 25-28 Side, Close, Side, Flare; Back, Side, Thru to SEMI-CLOSED facing LOD, —; Fwd, Close, Back, Close; Step, Swivel, Face, Touch to CLOSED M facing WALL;
 29-32 Repeat action meas 25-28:

SEQUENCE: Dance goes thru twice plus Ending:
 Ending:

1-2 Side, Behind, Side, Front; Side/Close, —, Chug, —.

SLOW POKE — Belco 262

Choreographers: Richard and Jo Anne Lawson
 Comment: A busy two-step with cues on one band of the record. The music is adequate.

INTRODUCTION

1-6 BUTTERFLY M face WALL Wait; Wait; Apart, —, Point, —; Together, —, Touch, —; (Twirl) Side, Behind, Side, Touch; (Reverse Twirl) Side, Behind, Side, Touch;

PART A

1-4 (Twisty Vine) Side, Behind, Side, Front; Side, Behind, Side, Front to OPEN face LOD; Strut, —, 2, —; 3, —, 4 to BUTTERFLY M face WALL, —;
 5-8 Repeat action meas 1-4 Part A except to end in CLOSED M face WALL:
 9-12 Side, Draw, —, Close; Side, Close, Side to SIDECAR M face DIAGONAL RLOD and WALL, —; Back, —, Side, Close; Side to BANJO M face LOD, —, Fwd /Check, —;
 13-16 Behind, Side, Fwd, Lock; Run, 2, Touch M face WALL in CLOSED, —; Side, Close, Side, Close; Side, Draw, —, Close end in BUTTERFLY;

PART B

17-20 Side, Close, Side, Brush to Back to Back; Side, Close, Side, Touch; Side, Close, Side, Brush to Face to Face; Side, Close, Side, Touch to end facing LOD in OPEN;
 21-24 Fwd, Close, Back, —; Back, Close, Fwd to SEMI-CLOSED, —; Fwd, Close, Fwd, Close; Fwd, —, Pickup to CLOSED M face LOD, —;
 25-28 Fwd Two-Step; Fwd Two-Step; Fwd, Close, Back, Close; Fwd, —, 1/4 R Turn M face WALL, —;
 29-32 Turn Two-Step; Turn Two-Step end M face WALL; Circle Away, 2, 3, 4; Circle Together, 2, 3, 4;

SEQUENCE: Dance goes thru twice except last time thru eliminate meas 31-32 and as W Twirls M Walks Fwd then Step Apart and Point.

VALLEY OF THE MOON — Belco 262

Choreographers: Vaughn and Jean Parrish

Comment: An easy waltz. One band of the record has cues. The music has a heavy waltz beat and a piano lead.

INTRODUCTION

1-4 OPEN Wait 2 pickup notes Wait; Wait; Apart, Point, —; Together, Touch to BUTTERFLY M facing WALL, —;

PART A

1-4 Waltz Back to Back; On Arnd, 2, 3 to CLOSED; Side, Draw, Close; Side, Draw, Close;
 5-8 Balance Fwd, 2, 3; 1/4 L Turn M face LOD, Touch, —; (L) Waltz Turn; (L) Waltz Turn to BUTTERFLY M face WALL;
 9-12 Repeat action meas 1-4:
 13-16 Repeat action meas 5-8:

PART B

17-20 Balance Apart, 2, 3; Together to

- TAMARA, Touch, —; R Wheel, 2, 3 end
M face COH; Step, Touch, —;
21-24 Unwind, 2, 3; Together M to TAMARA,
Touch, —; Unwind, 2, 3; Together to
BUTTERFLY M face COH, Touch, —;
25-28 Repeat action meas 17-20:
29-32 Repeat action meas 21-24 except to end
M facing WALL:

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

- 1-3 Repeat action meas 1-3 and Ack.

SPLIDE

By Bill Armstrong, Los Angeles, California
One face two, three face four
Do sa do, spin the top
Slide thru, bend the line
Ends only slide thru
Square thru, do sa do
Swing thru
Spin the top
Slide thru
California twirl
Centers spin the top, slide thru
Allemande left

LET HER FLY (62)

By Ed Curran, West Palm Beach, Florida
Heads square thru four hands
Do sa do to a wave
Swing thru, boys run
All California twirl
Couples circulate and
Wheel and deal, swing thru
Boys run, all California twirl
Couples circulate and
Wheel and deal, swing thru
Girls turn back, wheel and deal
Rollaway, pass thru
U turn back, left allemande

CONTRA CORNER

T.L.C. SPECIAL

By Don Armstrong
Formation: 1-4-7, etc., couples active and
crossed over.
Record: Any well phrased 64 count Reel
Intro — — — —, Active couples down the
center
1-8 — — — —, Turn alone come back to
place
9-16 — — — —, Cast off sashay in and around the
one below
17-24 — — — —, Sashay in and around the
one above
25-32 — — — —, With the couple below circle
four
33-40 — — — —, Same four left hand star
41-48 — — — —, To the one above and there
you swing
49-56 — — — —, Put her on right all join hands go
forward and back*
* Caller indicates CROSS OVER every third
sequence through the dance.

QUERQUE

By Ray Rogers, Albuquerque, New Mexico
Heads square thru, star thru
Curlique, single file circulate
Coordinate, wheel and deal
Star thru, California twirl
Men lead in reverse flutter wheel
Roll a half sashay, left allemande

Here are three to keep you busy. They are by
Ed Fraidenburg, Midland, Michigan.

Heads square thru three quarters
Sides pass thru, all separate
Star thru, men run right to alamo style
Balance, swing thru double
Girls turn back, sides flutter wheel
Head ladies chain, all flutter wheel
Men fold, left allemande

(45)
Sides half square thru
Half square thru the outside two
U turn back, half square thru
Centers half square thru
All turn back, left allemande

(75)
Heads pass thru
Go around one to a line
Pass thru, tag the line
Lead two turn back, swing thru
Men trade, centers cross trail
Left allemande

SINGING CALL

WINDING MISSISSIPPI

By Lem Gravelle, Jennings, Louisiana
Record: Bogan #1267, Flip Instrumental with
Lem Gravelle

OPENER, MIDDLE BREAK, ENDING
Circle left

All aboard that river boat's awaiting
Reverse back go single file and then
You girls backtrack meet partner turn thru
Left allemande then weave the ring
We're riding on the back of old man river
Do sa do your own and promenade
Around just one more bend
Lies sleepy New Orleans as the
Winding Mississippi takes me home
FIGURE:

Heads square thru and get to four now
When you meet that corner girl curlique
Girls run oh curlique again
Boys run right and then left allemande
And do a little do sa do
Hey get to the corner swing
Oh swing her I say left allemande
Get back and promenade
There's a waiting cajun queen
Down in New Orleans as the
Mississippi takes me home

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

BASIC MATERIAL

This is the first in a series of drills built around the 1-75 basics. Jeanne Moody of Salinas, California, who is presenting this material is the author of Tempo, a note service for callers which specializes in the basic movements. Note: The numbers in parentheses indicate the most advanced basic used in the example as listed in the SIOASDS list.

(61)

Four ladies chain three quarters
New side ladies roll half sashay
Join hands and circle left
Just the girls pass thru, round one
Into the middle, pass thru
Square thru three quarters
Trade by, left allemande

(70)

One and three square thru
With the sides turn thru
Centers pass thru, centers in
Cast off three quarters
Pass thru, wheel and deal
(boys in the middle)
Boys substitute, girls turn thru
Left allemande

(70)

Sides star thru, double pass thru
Cloverleaf, substitute
Centers pass thru
Left allemande

(60)

Promenade
Heads backtrack, do sa do
Spin the top, ends trade
Boys run, bend the line
Cross trail, left allemande

(62)

Side ladies chain to the right
Heads lead right, circle to a line
Pass thru, wheel and deal
Centers square thru
Others divide and star thru
Right and left thru, dive thru
Square thru three quarters
Others separate
Everybody left allemande

One and three square thru
With sides make a right hand star
Turn it, into middle with left hand star
To the same two curlique
Partner tag, centers pass thru
Centers in, cast off three quarters
Star thru, California swirl
Centers pass thru, left allemande

(60)

Sides cross trail, round one to a line
Do sa do and spin the top
Girls circulate, boys trade
Spin the top, girls trade
Cross trail, left allemande

RECYCLE

By Johnny Hayes, Christchurch, England

Heads half square thru
Do sa do to ocean wave
Swing thru, spin the top
Recycle to line of four
Pass thru, wheel and deal
Center four do sa do to ocean wave
Swing thru, recycle
U turn back
Right and left thru
Left allemande

CHECK IN (67)

By Jack J. Jackson, Clark Air Force Base, Philippines

Heads star thru, pass thru
Circle up four with outside two
Head men break to line of four
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters
Slide thru, double pass thru
Centers in, cast off three quarters
Star thru, double pass thru
Centers in, cast off three quarters
Slide thru, square thru five hands to
Corner left allemande

SINGING CALL*

AFTER THEY'VE SEEN PAREE

By Earl Johnston, Vernon, Connecticut

Record: Grenn #12149, Flip Instrumental with Earl Johnston

OPENER, MIDDLE BREAK, ENDING

Four ladies chain you turn them around
You chain those ladies home
Then all join hands circle left in a ring
Left allemande you can weave that old town
You weave in and out around and
When you meet your girl
You do sa do one time
Four men star by the left around
Inside that old ring swing your partner
Round and promenade them again
How you gonna keep them down on the farm
After they've seen Paree

FIGURE:

Those heads square thru
Four hands around you go
With the sides make a right hand star
Heads star left in the middle
Go one time around
To the corner do sa do
It's one time you know
And then you swing thru girls fold
Peel the top do the right and left thru
Then square thru three hands you'll go
Swing the corner lady
Promenade 'em back home
How you gonna keep 'em down on the farm
After they've seen Paree

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

Give these two a try by Jack Lasry, Miami, Florida

Heads lead right, recycle to a line
Curlique, transfer the column
Swing thru, cast off three quarters
Boys trade, boys run
Wheel and deal
Square thru three quarters
Left allemande

Heads lead right, circle to a line
Curlique, transfer the column
Swing thru, cast off three quarters
Boys trade, spin the top
Right and left thru, cross trail
Left allemande

MONTANA MIXER

By Dick Hamilton, Deer Lodge, Montana

One and three cross trail
U turn back, flutter wheel
Sweep a quarter, pass thru
Dive thru, trade by
Star thru, bend the line
Pass thru, wheel and deal
Star thru, cross trail
Around one to line of four
Swing thru, boys trade
Boys run, wheel and deal
End people star thru
Centers face your partners
Pass thru, left allemande

THE TWISTER

By Jim Davis, Kent, Washington

Heads curlique, boys run
Curlique the outside two
Boys run, partner trade
Curlique, boys run
Partner trade, swing thru
Recycle (boys in middle break)
Single circle to an ocean wave
Swing thru, boys run
Couples trade in your line
Bend the line, star thru
Two ladies chain, slide thru
Rollaway, pass thru
Do an allemande left

GET GOING (67)

By Thor Sigurdson, Emerson, Manitoba, Canada

Sides right and left thru with full turn
Cloverleaf and stand behind the heads
Heads right and left thru with full turn
Slide thru
Right and left thru with full turn
Partner trade and a quarter more
Box the gnat
Right and left thru with full turn
Those who can slide thru
Same four right and left thru full turn
All eight cloverleaf to your corner
Allemande left

TOPPER

By Tom Hightower, Sacramento, California

Sides square thru four hands
Swing thru, recycle
Curlique (to an ocean wave)
Swing thru, boys trade
Girls trade, split circulate
Girls trade, swing thru
Boys cross run, left allemande

WHAT WHAT (62)

By Johnny Pierce, Grand Prairie, Texas

Square your sets
Everyone do single wheel and deal
Girls turn back and star thru
Home you go wrong way around
All California twirl
Heads wheel around, line of four
Wheel and deal
First go left, second right
Left allemande

SALUTE (75)

By Jim Champion, Marietta, Georgia

Sides square thru, swing thru
Boys run, tag the line
Cloverleaf, double pass thru
Two girls go left
Two boys go right
Star thru, double pass thru
First couple go left
Next go right
Star thru, right and left thru
Pass thru, trade by
Left allemande

SINGING CALL*

I CAN'T HELP IT

By Al Brundage, Stamford, Connecticut

Record: Red Boot #182, Flip Instrumental with Al Brundage

OPENER, MIDDLE BREAK, ENDING

Circle left

Today I passed you on the street
And my heart fell at your feet
Four ladies chain across the ring
And chain 'em home
Corner girl do sa do and then
Turn partner left roll promenade
I can't help it if

I'm still in love with you

FIGURE:

One and three lead to the right and
Circle four break out and make a line go
Forward up and back slide thru swing thru
Girls circulate boys trade boys run
Bend the line slide thru eight chain seven
Heavens knows I miss you
Suddenly I get that old time feelin'
Left allemande promenade

I'm still in love with you

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.



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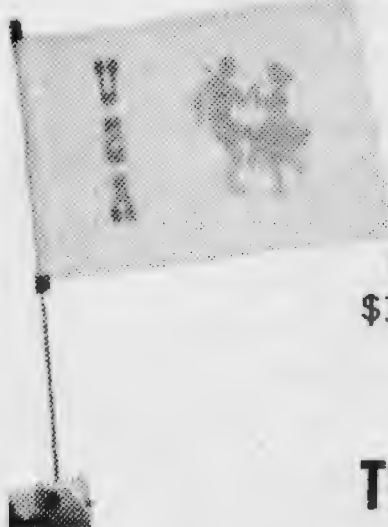
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CALLER of the MONTH



Mal "Yikes" Cameron — Deerfield, N.H.

WHILE DANCING with a teen club in his home town of Sandown, New Hampshire, in 1961, "Yikes" Cameron learned that Jim Mayo was giving lessons to callers. Once each month Jim ran an afternoon workshop and in the evening he conducted a caller's class in the nearby town of Chester, at what was then the Hayloft Barn.

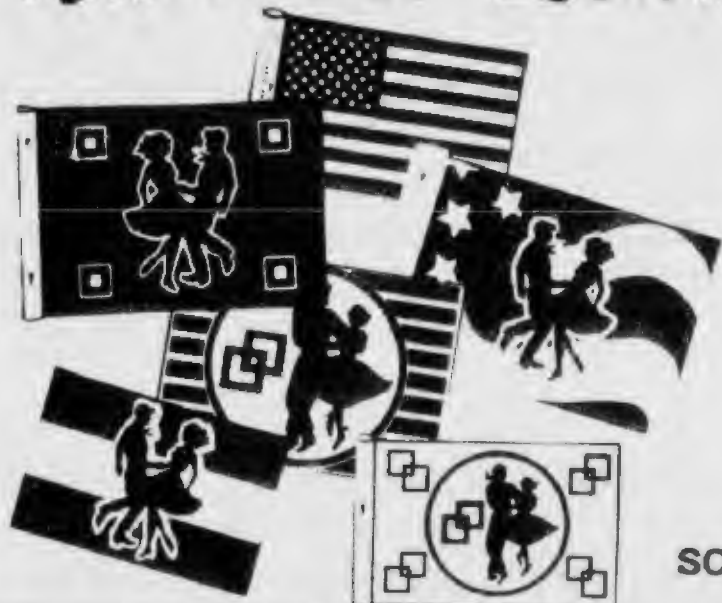
On September 10, 1961, on a dare, "Yikes" found himself on that platform with Jim. That turned out to be a turning point in his life.

Since that time he has called for six different clubs on a regular basis and presently calls for two. In 1971 his first recording, "Old Fashioned Love," was released on the Top label and he has followed that one up with two others. "Yikes" says that the high point of his calling career so far was the honor of attending the very first CALLERLAB Convention in St. Louis in 1974.

Mal travels throughout New England, and occasionally to further points west and south, but the moments he cherishes most are those he spends at home with his wife, Bernie (Bernadette), and their 19 month old son, David.

During the week his other vocation takes

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over. He is the morning disc jockey on WDNH-FM radio station in Dover, New Hampshire. He plays country music in stereo and gets the opportunity, once a day, to play a square dance singing call on the program, "The Yikes Cameron Show."

By the way, the nickname "Yikes" comes from his car license. In New Hampshire, as in many states, car owners may have vanity plates if they wish. For some crazy reason, still unknown to Mal, he decided on "Yikes" for his auto license. By renewing the plate each year, the name stuck. So much so that if you ask most dancers in New England if they know Mal Cameron, they won't know who you are talking about. But when you ask about "Yikes" — they know!

(LETTERS, continued from page 3)

suggest that Coy call "Wheel and Deal and Sweep a Quarter" and, when the sets have been returned to the same starting setup, call "Wheel and Deal and a Quarter More." The end results, compared, will most plainly illustrate the possible differences between these two calls. . . . There would seem to be room for further examination of the two items used as secondary examples.

Chuck Fitzgerald
Binghamton, New York

Dear Editor:

I have really enjoyed reading SQUARE DANCING over the past years and have used it to choose the singing calls I order. Of particular help has been the indication of range (high or low). Being a woman, I have a hard time getting calls that are really in my range. I was very disappointed in reading your April issue to see that you have deleted this from

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Louis
Calhoun



Sam
Mitchell



Bill
Volner

These two records are being released In Loving Memory
of our Friend, Louis Calhoun, who was fatally injured
April 13, 1975.

TB 118 You Lay So Easy On My Mind
— called by Louis Calhoun

TB 122 What I Feel In My Heart
— called by Louis Calhoun

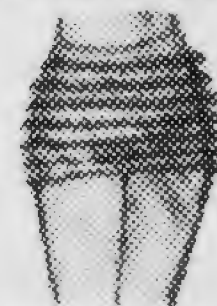
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your "On the Record" review of records. Would you please, for the sake of us callers to whom range means so much, start including that again in your record reviews?

Maxine Pearce
Layton, Utah

Dear Editor:

The "Georgia Rang Tang" (see SQUARE DANCING, June, 1975) is done with two couples. Turn opposite right and partner left, repeat that and then swing your opposite and swing your partner. (From big circle dancing

as done in North Carolina, etc.).

Chip Hendrickson
Newtown, Connecticut

WHAT HAPPENED?

Dear Editor:

Hey — what happened to the "key" and "voice range" rating of the singing calls and hoedowns listed in "On the Record"? Sure hope their omission is only a temporary thing. Seems to me that those two ratings are more important than the "tempo" in describing a piece of music, especially to someone who

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quick — please!

Ray Barry
Winnipeg, Manitoba

Dear Editor:

This is to express my disappointment in
your new policy of reviewing records in
SQUARE DANCING magazine. You used to
put the key and range of each record, which
helped me determine whether I could use
those I was interested in. Now that you have
dropped this policy, I must go and listen to

them all before I know if I can use them or
not. I hope you return to your old policy as
this was a major part of your magazine to me.

Richard Topping
Toledo, Ohio

As a theory of our reviewer, the keys have
been omitted from recent reviews in the belief
that a caller quite frequently finds that he can
call a wider range and will discover this best for
himself. Since we've received a number of letters
on the subject we felt that an explanation was
in order.—Editor



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(BICENTENNIAL, continued from page 11)

years, so we went to Glenn with our question, "Just what is clogging?" Here is his reply:

"Clogging is a form of footwork that is danced to square dance music. It came to us by way of the Irish Jig, English Step Dancing and Scottish dances. Other dances and people have had some influence, too. One might choose to 'dance a Jig' while standing on the sidelines of the Big Circle dance or one may choose to dance the clog step while actually dancing the Big Circle figures.

"Clogging consists of a basic walk enhanced with embellishments according to the desire and skill of the dancer. The feet are kept under the body, knees slightly bent, toes and knees turned out a little. Steps are done flat-footed, with one foot always on the floor (no leaps, jumps, etc.).

"The basic or single step is done on alternate feet moving forward. The arms swing freely at the sides or may be raised as the dancer desires, unless they are joined with a neighbor. A quick step may be added to the basic step to produce a double step. Singles and doubles may be intermixed throughout the dance, with additional variations and embellishments at the desire of the dancer. Clogging is fun . . . but it takes work and practice, practice and more practice."

The illustrations are taken from Glenn Bannerman's Educational activities LP recording AR53, and are used with the permission of that organization (P.O. Box 392, Freeport, New York 11520). See if you can learn to clog by following the pictures. And remember, what we are suggesting is an additional taste of colorful tradition to add to your cavalcade. We're *not* suggesting this form of footwork,

Faulkner's

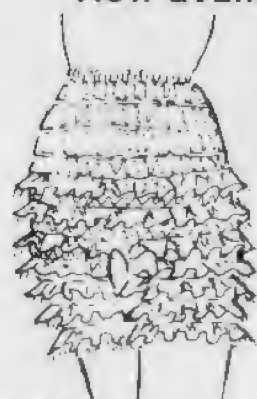
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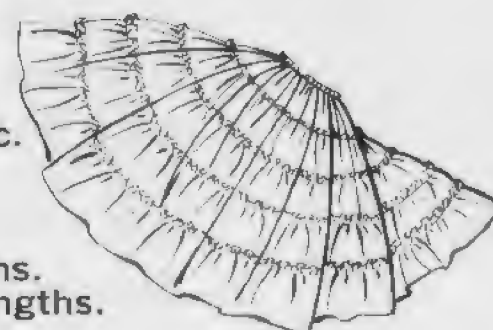
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which is augmented by metal taps on the
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whose gym floors are used for square dancing
might just get a little upset.

(ROUNDS, continued from page 23)

allowed to tape at our club.) (5) Records are
easier to use than tapes. No long waits for
rewind and hunting for the right spot on the
tape.

The author, Ralph Mix, suggested that
SQUARE DANCING magazine run a ques-

tionnaire so that the average dancer could let
the recording companies know their feelings.
At various times record manufacturers have
put out rounds with cues on the flip side. Re-
cently Belco has been releasing round dance
records with cues on a second band. There is
also the problem of rounds written to "pop"
records that would preclude any cueing as far
as that particular record went. We would be
interested in hearing from others on this sub-
ject; so if you have any thoughts send them
in and we'll be happy to pass them along.

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AUG. 29, 30, 31, 1975

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 LS-5028 Wish I'd Loved You Better By: Art Springer
 LS-5027 Bring Back the Old Waltzes By: Dewayne Bridges

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(CONVENTION, continued from page 28)

Peggi Colton as Corresponding Secretary and Linda and Ray Schweinforth in the position of Recording Secretary.

The Parkers have pointed out that there is an added significance to this Silver Anniversary Convention — it has been officially designated as one of the National Bicentennial events. This will afford all square dancers the opportunity to actively participate in the celebration of our Nation's 200th Anniversary Celebration. The 25th National will allow

square dancers to demonstrate not only their patriotic interest in our country, but to achieve recognition for square dancing as an integral part of our national heritage.

In order to be a part of the joyous chorus, "California, here we come, right back where it all started from," everyone is encouraged to follow the Andersons' example and register now for the Silver Anniversary National Square Dance Convention. *See You There!*

(WORLD, continued from page 31)

were transported to the Harry S. Truman

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Annex of the U.S. Naval Station to go aboard the U.S.C.G. Cutter, Diligence. Since the visitors had traveled over 100 miles they were indoctrinated as Nautical Wheel Knotheads and presented with badges appropriately decorated with various nautical knots.

Missouri

The 1st Annual Thunderbird Square Dance Festival will be held in Sikeston on August 9 and 10 at the Sikeston Senior High School Cafeteria. Callers Jack Watts, Chuck Meyers and Bill Volner will be on hand for square dancing with rounds by George and June Hull. For further information contact Mrs. Bill Porter, 1808 N. 14th Street, Poplar Bluffs, Missouri 63901.

Kentucky

Last March the fifth Easter Seal Benefit Dance was held in Lexington. The purpose of the dance was to raise funds for Cardinal Hill Hospital (the Easter Seal facility serving people in the area). Contributions to date total \$1,100.00, which means that the contributions from this dance have just about doubled every year that it has been held. Callers donated their time and a plaque was

presented to the Square 'n Eight Club from Louisville as the group traveling the most man-miles (6,970) to attend the dance.

Oklahoma

The Young Oklahomans will perform at the State Federation Jamboree and have been invited to represent Oklahoma at the Texas State Festival. But the highlight of their young career was being invited to perform at the National Convention in Kansas City. This is a teenage exhibition dance group under the direction of Stan and Robbie Reubell. They were organized in 1974 to promote teenage dancing throughout Oklahoma. The group started with one square and now there are thirty youngsters in the group. Their ages range from 10 to 18 years and they are all experienced square dancers. Their routines consist of the intermingling of squares and a touch of acrobatics.

— Brad and Susan Bradbury

PICTURES, PICTURES, PICTURES

No pictures came in this month. We can always use good, clear, glossy black and white, action shots. Shoot those interesting happenings and send us the resulting pictures.

Meg Simkins

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ON THE
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SINGING CALLS

LUCKY RAMBLE — Lucky 020

Caller: Don Shotwell

Tempo: 126

Synopsis: (Break) One and three lead to right circle — without a stop all join hands circle — four ladies roll half sashay — circle — ladies center — men sashay — circle — allemande left corner — partner curlique — men run right — left allemande — promenade (Figure) One and three curlique — boys run right — ocean wave — swing thru two by two — boys run to right — wheel and deal to face that two — pass thru — cloverflo — pass thru — trade by — swing — allemande left new corner — promenade (Alternate Figure) One and three flutter wheel — sweep a quarter — pass thru — do sa do — make ocean wave — balance forward and back — scoot back — swing thru two by two — centers trade — turn thru — trade by — swing the next — promenade again — swing.

Comment: Don does nice job on calling this number. Callers could use this for patter. Lucky music is above average. Rating: ☆☆

WRONG ROAD — Windsor 5057

Caller: Nelson Watkins

Tempo: 128

Synopsis: (Break) Four ladies chain across — rollaway — circle left — four ladies rollaway — circle left — allemande left corner — weave — do sa do — promenade (Figure) Head two couples lead to right — circle — make a line — go up and back — pass thru — tag the line — put centers in — cast off three quarters — circle left — ladies center — men sashay — left allemande — walk by one — swing next — promenade.

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by an extremely competent reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewer. Symbols used indicate as follows: ☆ Average, ☆☆ Above Average, ☆☆☆ Exceptional, ☆☆☆☆ Outstanding.

Comment: Another country tune made for square dance tempo. A few high notes for callers to hit. Nice feel on the dance figure.

Rating: ☆☆

YOU CAN'T GROW PEACHES ON A CHERRY TREE — Longhorn 1009

Caller: Jim Hayes

Tempo: 128

Synopsis: (Break) Sides face — grand square — four ladies promenade — swing — left allemande — promenade (Figure) Heads promenade halfway round — right and left thru — square thru four hands — do sa do — swing thru — boys trade — spin chain thru — boys circulate — run right — promenade.

Comment: A western ballad which most callers can use. Dance could become tiring if caller doesn't use unusual execution. Average figure. Calls seemed to be rushed at times.

Rating: ☆

AFTER THEY'VE SEEN PAREE — Grenn 12149

Caller: Earl Johnston

Tempo: 130

Synopsis: Complete call printed in Workshop.

Comment: A release of an old favorite of many years ago. Recording volume seems weak but Earl does a fine job of calling with nice choreography and peel the top. Rating: ☆☆☆+

I'VE GOT MY BABY ON MY MIND —

Thunderbird 116

Caller: Bill Volner

Tempo: 128

Synopsis: (Break) Walk around corner — turn partner by left — men star right — pick up partner star promenade — girls roll back — allemande left — weave ring — do sa do — promenade (Figure) Head couples star thru — pass thru — star thru — flutter wheel — reverse the flutter — boys go get that girl — square thru four hands — trade by —

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

SINGING CALLS

I've Been Everywhere	Hi-Hat 445
Walk Right Back	Dance Ranch 628
The Entertainer	Kalox 1171
Bring Back Your Love	Red Boot 181
Love Train	Red Boot 178

ROUND DANCES

Please Release Me	Hi-Hat 923
Tips Of My Fingers	Hi-Hat 928
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In Love Again	Grenn 14205
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BOB RUFF — 8459 Edmaru Avenue
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swing corner — promenade.

Comment: A real western feel in the music with minor notes for interest in sound. Choreography average with lots of action.

Rating: ☆+

BACK IN MY BABY'S ARMS — MacGregor 2168
Caller: Dan Fulford Tempo: 132

Synopsis: (Break) Four ladies chain across — join hands circle left — walk around corner — see saw own — men star right three quarters — left allemande — do sa do — left allemande — promenade (Figure) Heads roll away — move up and back — star thru — circle — break and make a line — right and left thru — two ladies chain — star thru — corner swing — left allemande — promenade.

Comment: Nice melody by the old Messina band. Hesitation in rhythm gives unusual feel. Some callers may have to adjust accordingly.

Rating: ☆☆

I MISS YOU MORE — Hi-Hat 448

Caller: Dave Hoffman Tempo: 130

Synopsis: (Break) Four ladies promenade once around — box the gnat — swing — join hands circle left — left allemande — weave ring — swing partner — promenade (Figure) One and three go up and back — roll half sashay — turn thru — separate round one — into middle — circle four — rollaway — star by right — allemande left corner — do sa do own — swing corner — promenade.

Comment: Nice dance movement with good melody of recorded tune. Can be used for beginner class.

Rating: ☆☆

DEEP WATER — Lucky 401

Caller: Sammy Phillips Tempo: 136

Synopsis: (Break) Four ladies chain — chain home — join hands circle — left allemande corner — weave ring — do sa do — promenade (Figure) One and three lead to right circle up four — heads break make a line — up and back — pass thru — turn back — star twirl — right and left thru — pass thru — left allemande — home do sa do — swing corner — promenade.

Comment: Music has quite a fast tempo. A first time record for Sammy who does quite



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a reputable job. Dancers will have to move to keep up on this number. Rating: ☆+

EL RANCHO GRANDE — Grenn 12148

Caller: Dick Leger **Tempo:** 132

Synopsis: (Break) Four ladies chain across — chain back — do sa do corner — swing own — allemande left corner — grand right and left — do sa do — promenade (Figure) Men star by the right — girls promenade — second time you meet turn them — same men star — girls promenade — second time you meet — promenade — swing corner — promenade her.

Comment: Recording quality seems not up to Grenn's standard. Dick does a nice job calling this dance. Good for class use as the movements are very elementary. Rating: ☆+

WINDING MISSISSIPPI — Bogan 1267

Caller: Lem Gravelle **Tempo:** 130

Synopsis: Complete call printed in Workshop.

Comment: Nice figure by Lem. Club dancing would be the key to using this record. Bogan music is above average. Rating: ☆☆+

BELLS OF HOPE — Scope 587

Caller: Jeanne Moody **Tempo:** 128

Synopsis: (Break) Join hands circle left — allemande left corner — do sa do — swing at home — four ladies chain across — chain back — left allemande — do sa do — grand right and left — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — make right hand star turn it once around — same two right and left thru — dive thru — square thru three hands — swing corner — promenade.

Comment: Recording has a western lilt. Nice rhythm feel as the band responds better after opening chorus. Jeanne records this one nicely. Rating: ☆☆

HE CAN'T FILL MY SHOES — Thunderbird 117

Caller: Bill Volner **Tempo:** 128

Synopsis: (Break) Four ladies chain across — join hands circle left — ladies center — men sashay — circle left — ladies center — men sashay — left allemande — weave ring — do



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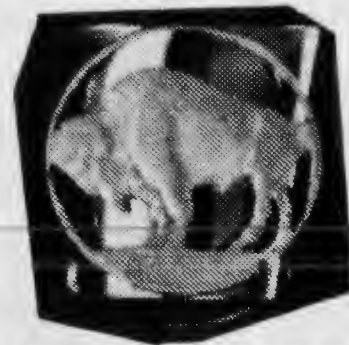
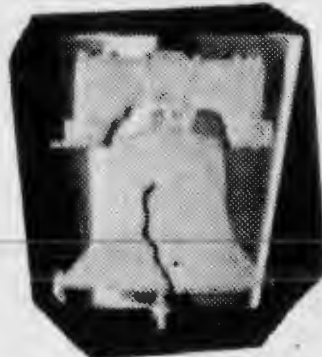
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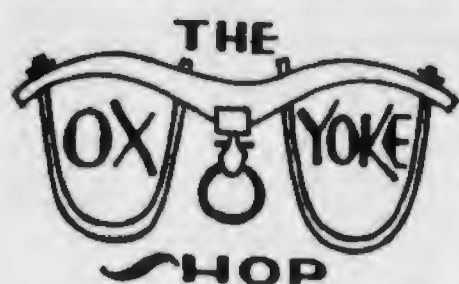
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ladies chain — one and three right and left
thru — star thru — California twirl — do sa
do — swing thru — swing thru again — swing
corner — allemande new corner — prom-
enade.

Comment: A real country tune called by Bill in
a number that most callers can handle
comfortably. Dance figure contains nothing
unusual. Rating: ☆+

I CAN'T HELP IT — Red Boot 182

Caller: Al Brundage

Tempo: 130

Synopsis: Complete call printed in Workshop.

Comment: Nice execution of call by Al. Move-

ments dance-wise are interesting with nice
feel. Good music by Red Boot makes this
a good recording. Rating: ☆☆☆

ALICE BLUE GOWN — Bogan 1266

Caller: Lem Smith

Tempo: 130

Synopsis: (Break) Four ladies chain across —
join hands circle left — walk around corner
— see saw own — left allemande corner —
weave by two — meet own and swing — left
allemande corner — promenade (Figure) One
and three promenade halfway — two and four
star thru — pass thru — do sa do — make
an ocean wave — recycle across the land —
star thru — pass thru — wheel and deal —



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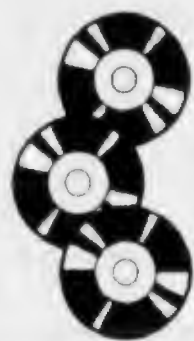
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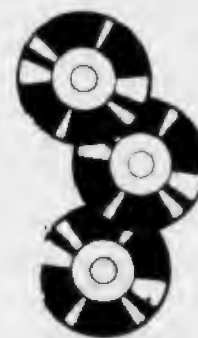
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centers pass thru — swing corner — left
allemande new corner — promenade.

Comment: Many companies are releasing old music with new figures and callers which is understandable with production costs as they are. Music seems weak in many places. Dance-wise average. Rating: ☆

WHOLE LOTTA DIFFERENCE IN LOVE — Windsor 5058

Caller: Shelby Dawson **Tempo:** 128
Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — two and four

do a curlique — walk and dodge — do sa do outside two — star thru — flutter wheel — slide thru — pass thru — swing corner — left allemande — come back and promenade.

Comment: Nice calling by Shelby but may be difficult for some callers to reach the higher range. Rhythmic music makes the record above average. Rating: ☆☆

BABY WE'RE IN LOVE AGAIN — MacGregor 2169

Caller: Tommy Stoye **Tempo:** 128
Synopsis: (Break) Ladies promenade inside — come back and swing — join hands circle right — allemande left — weave ring — do

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sa do — promenade (Figure) Head two couples promenade halfway — in middle right and left thru — rollaway — walk up to middle and back — curlique — boys run right — pass thru — swing corner — left allemande — promenade.

Comment: Tommy Stoye makes this record sound good. Nothing unusual with music or figure. Music tends to become monotonous.
Rating: ☆

KINDLY KEEP IT COUNTRY — USA 504

Caller: Marlin Hull **Tempo:** 130
Synopsis: Complete call printed in Workshop.
Comment: A nice recording in all respects. Nice

calling by Marlin and one of the better numbers put out by USA recordings. A crowd pleaser.
Rating: ☆☆☆

ROW ROW ROW — FTC 32007

Caller: Joe Uebelacher **Tempo:** 128
Synopsis: (Break) Walk around corner — see saw own — men star right once around — left allemande — come back swing girl — sides back to back grand prowl (Figure) Heads square thru four hands — corner do sa do — square thru four hands — you have a line — step forward partner trade — up and back — square thru three hands — swing corner — promenade (Alternate Figure) Four

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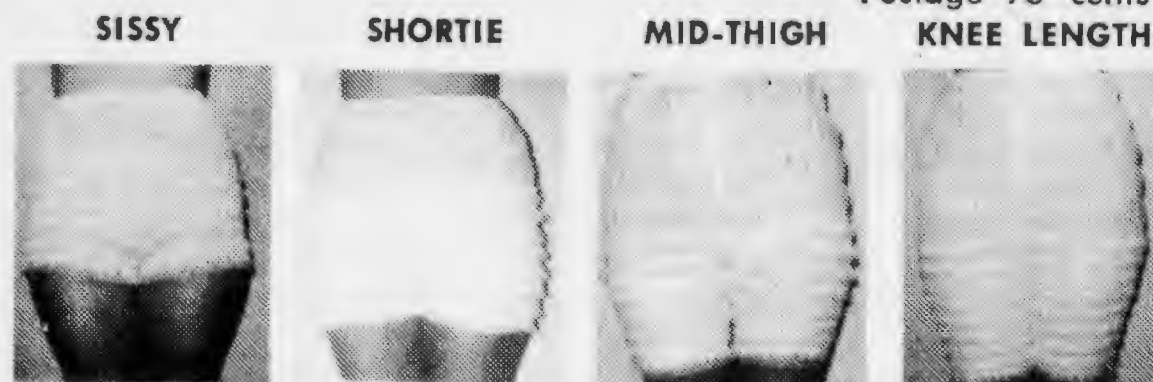
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ladies chain — chain back — join hands circle left — allemande left — weave ring — do sa do — corner promenade.

Comment: A nice tune for square dancing with use of Grand Prowl. Word metering by callers will need slight work. Dance would be good for club level. Rating: ☆☆

WRIGHT OR WRONG — MacGregor 2167

Caller: Norm Phaneuf

Tempo: 128

Synopsis: (Break) Circle left — allemande left — home do sa do — men star left once around — turn partner by right — corner allemande — come back and promenade (Figure) Head two couples square thru four

hands — with outside two do sa do — make an ocean wave — swing thru two by two — boys run right — wheel and deal — right and left thru — dive thru — square thru three quarters — swing corner — promenade.

Comment: An old release by MacGregor when they had the good Messina music. Same figure used by too many choreographers. Rating: ☆+

IRISH EYES — MacGregor 2166

Caller: Bud Beland

Tempo: 128

Synopsis: (Break) Sides face grand square — left allemande — grand right and left — meet own — promenade (Figure) Head ladies chain



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— rollaway — go up and back — star thru —
do sa do — swing thru — box the gnat — pull
by — do sa do — promenade — left
allemande new corner — promenade.

Comment: A real tune for the Irish and a good
tune for St. Patrick Day dance. Bud renders
a real Irish lilt to the calling. Figure average.
Music average but MacGregor's quality keeps
improving. Rating: ☆☆

IF YOU KNEW SUSIE — Bogan 1265

Caller: Wade Driver

Tempo: 132

Synopsis: (Break) Four ladies promenade once
around — swing at home — join hands circle
— corner left allemande — weave ring — own

do sa do — promenade (Figure) Head couples
promenade halfway — two and four right and
left thru — square thru four hands — do sa
do — swing thru — boys trade — turn thru —
allemande left new corner — come back
promenade.

Comment: A release of many previous re-
cordings dating back to the 40's. Average
figure but being a tune the crowd can join
in could make it popular. Rating: ☆☆

TRA-LA-LA-LA SUZY — Top 25311

Caller: Mike Litzenberger

Tempo: 130

Synopsis: (Break) Walk around corner — see
saw partner — join hands circle left —

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Comment: Top music is not its usual recording quality. Nothing new choreography wise.

Rating: ☆

BRING BACK — Red Boot 181

Caller: Ralph Silvius

Tempo: 128

Synopsis: (Break) Circle left — allemande

corner — do sa do — boys star left — turn thru with partner — left allemande — swing partner — promenade (Alternate Opener) Four ladies chain across — join hands circle left — allemande corner — weave by two — swing the 3rd girl — promenade her (Figure) Heads pass thru — partner trade — reverse flutter — sweep a quarter — pass thru — right and left thru — star thru — square thru four hands — trade by — swing corner — promenade.

Comment: Nice dance and excellent music with organ flavor. Dancers like to have dances of this nature with good feeling.

Rating: ☆☆☆+

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SING IT — Lucky 102**Caller: Bill Martin****Tempo: 128**

Synopsis: (Break) Four ladies chain three quarters round — circle left — allemande left — allemande thar — right — left — men swing in right hand star — back it up — slip the clutch — left allemande — come back do sa do — left allemande — promenade (Figure) One and three promenade half way — lead to right — circle to a line — go up and back — right and left thru — star thru — right and left thru — pass thru — allemande left — do sa do own — swing corner — promenade.

Comment: Dance execution average. Music is Lucky sound. Callers can handle but nothing too unusual in choreography. **Rating: ☆+**

Our record reviewer was kept busy this month with the number of singing call, hoe-down, and round dance releases.

HOEDOWNS**T BIRD JAMBOREE — Thunderbird 511****Tempo: 130**

Music: The Thunderbirds — Steel Guitar, Drums, Banjo, Bass, Piano

CONFEDERATE COUNTY — Flip side to T Bird Jamboree

Tempo: 130

Music: The Thunderbirds — Banjo, Drums, Steel Guitar, Bass

Comment: Usual good hoedown music by Thunderbird. Lots of Banjo on Confederate county. **Rating: ☆☆**

TORRENT — Top 25312**Tempo: 136**

Music: Al Russ Orchestra — Guitar, Banjo, Drums, Bass, Piano, Trumpet

ADMIRATION — Flip side to Torrent

Tempo: 128

Music: Vic Clay's Group — Guitar, Bass, Drums, Banjo

Comment: Admiration is Mutual Admiration Society take off. If callers don't sing it they might make use of record. Torrent is a previous release with up tempo and will probably be used by many callers. **Rating: ☆+**

FALCON TWIST — Falcon FP 101**Tempo: 130**

Music: The Falcons — Bass, Fiddle, Guitar, Banjo, Drums

FOUR IN THE FLOOR — Flip side to Falcon Twist

Tempo: 130

Music: The Falcons — Bass, Fiddle, Guitar, Banjo, Drums

Comment: A new sound and company. Very adaptable to hoedowns for callers. Callers will have to be careful not to pick up melody and sing along. **Rating: ☆☆**

DOWN THE ROAD — Falcon FP 102**Tempo: 130**

Music: The Falcons — Bass, Guitar, Drums, Fiddle

CLEMENTINE — Flip side to Down The Road

Tempo: 130

Music: The Falcons — Bass, Guitar, Drums, Fiddle

Comment: Hoedowns very acceptable in comparison to overall music now being recorded. Many callers appreciate new hoedowns.

Rating: ☆☆**WHO'S BULLY — Thunderbird 512****Tempo: 130**

Music: The Thunderbirds — Banjo, Guitar, Bass, Drums

TENNESSEE NIGHT TRAIN — Flip side to Who's Bully

Tempo: 130

Music: The Thunderbirds — Banjo, Guitar, Bass, Drums

Comment: These two tunes are new in the hoedown recording area but "Who's Bully" is another takeoff on "Bully Of the Town."

Rating: ☆☆**ROUND DANCES****THE LOVER'S SONG — Belco 261**

Choreographers: C.O. and Chris Guest

Comment: A re-do of the Guest's dance popular a few years back. An easy two-step.

LIGHTED LANTERN TWO-STEP — Flip side to The Lover's Song

Choreographers: Ross and Penny Crispino

Comment: You will find this dance written up in the Workshop section.

TIC TOC — Grenn 14211

Choreographers: Cliff and Ruth Harry

Comment: An easy fun two-step. Good music with big band sound.

LOVE ME — Flip side to Tic Toc

Choreographers: Sam and Betty Evans

Comment: A two-step that is not difficult. Good sounding music.

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COMING IN THE AUGUST ISSUE

NEXT MONTH SQUARE DANCING will feature its annual World Directory of Square Dancing with listings of volunteer contacts in virtually every community in North America and in more than 35 countries overseas. Also included will be the current listings of presidents of dancer, caller and round dance teacher associations, editors of area square dance publications and the names and addresses of archive centers around the world.

These directories, long a service of The Sets in Order American Square Dance Society, are especially useful to the traveler who would like to dance his way across the country or the family that is moving from one community to another and doesn't want to miss out on the dancing fun.

HELP, PLEASE!

That's the plea of Millard and Opal Parker of Pearl, Mississippi. A fire completely destroyed the Parker's home in January and, as a consequence, Millard suffered a heart attack. The Parkers lost all correspondence belonging to the Mississippi Square Dance Association, of which they are presidents, and are requesting that all callers who are booked for a calling engagement for any Council Dances or Sweetheart Festivals please contact them at Apt. #28, 2621 Old Brandon Road, Pearl, Mississippi 39208. They would appreciate receiving duplicate copies of the letters of confirmation.

IN MEMORIAM

Dancers will be saddened to learn of the passing of Clois (Woodie) Turley of Madill, Oklahoma, on April 18.

SINGLE SQUARE DANCERS U.S.A. SPARES & PAIRS Minneapolis, Minnesota

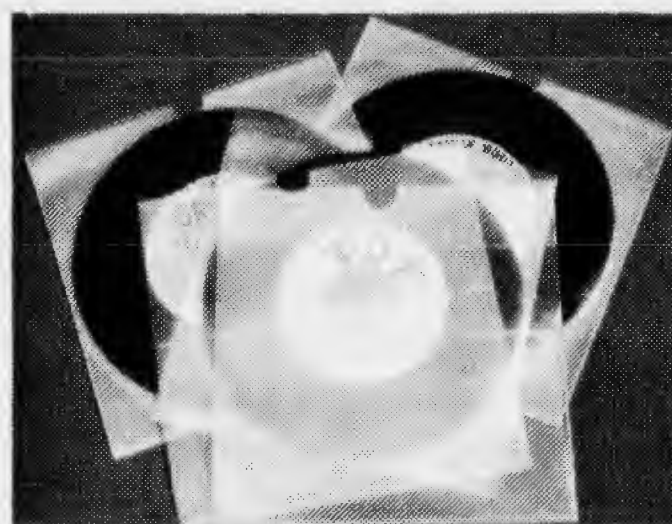


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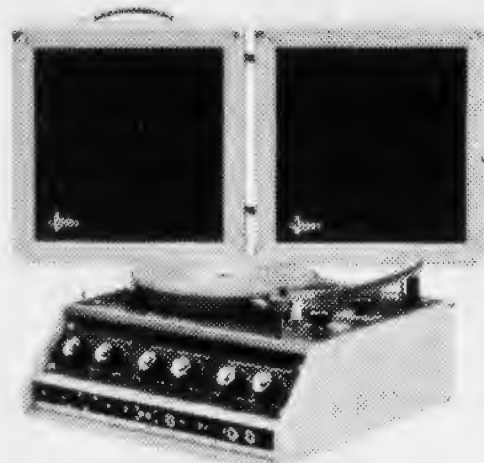
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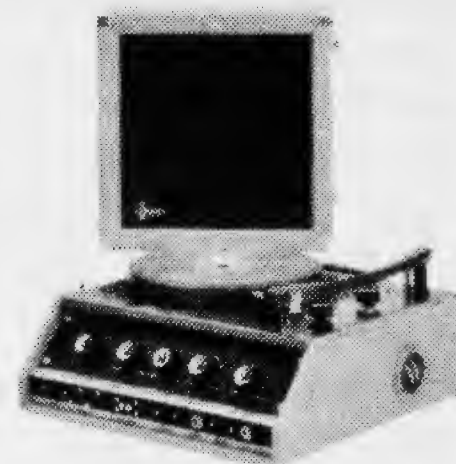


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The more things change The more they STAY the same

By Mike Turner, Ottawa, Ontario, Canada

MANY YEARS AGO, Robert Harrison called Saturday night square dances in the area of Moonsomin, Saskatchewan. More recently, his daughter moved to Ottawa, bringing with her a little gem of an old dance book borrowed from Dad. In turn, this book was loaned to me and I have found some of its passages so fascinating that I would like to share them. I think you will agree that, although expressed in a style which sounds quaint and old fashioned to our ears now, many of the ideas and comments are as apt today as they were at the turn of the century.

The book is "Modern Quadrille Call Book and Dancing Master," by Prof. A. C. Wirth, published in 1902 by Frederick J. Drake and Company of Chicago, Illinois.

In the Preface we are introduced to dancing: "Dancing, although subject to much abuse and determined opposition, has flourished for unnumbered centuries, from the remotest ages. A multiplicity of high authorities has successfully proved that dancing tends equally to amuse and instruct.

Attitude of Developer

"Dancing had ought to form a part of the physical education of children and should be introduced into the public schools, not alone for their better health, but also to counteract the many improper attitudes and habits which they, too, often contract.

"Dancing is the only rational amusement wherein the man of business can wholly forget the manifold cares of an active business life. The social repast, when combined with delightful music, is a panacea for the innumerable ills resulting from a continuous strain on the heated and overtaxed brain.

"Those who are constantly in the whirl of

business excitement—it might be said the treadmill of fortune—when overburdened with cares, soul and body, take this prescription, '*Dance one or two evenings a week,*' and the whole dancing profession will stake their reputation on the assertion that renewed strength, vitality and energy will be thereby generated in the whole system."

Sound Familiar?

One series of excerpts may be compared to basic "Square Up" procedure:

"Sets should be formed with as little confusion as possible. Running to obtain a position should be carefully avoided. The habit of leaving one set to enter another cannot be too severely censured, and never under any circumstances should be done without an apology to those remaining in the set. Contending for a position in quadrilles indicates an irritable and quarrelsome disposition. It is the duty of a gentleman having a place in a quadrille, to have his lady with him; otherwise he forfeits his place.

Then, with a reference to levels: "Never take part in a quadrille without knowing something of the figures."

We all know that square dancers may acquire bad habits, this is nothing new: "Dancing is subject to much abuse by the thoughtless acquirements of bad habits. Always finish your toilet before entering a ballroom. Loud conversation, profanity, stamping the feet, writing on the wall, using tobacco, spitting or throwing anything on the floor, are glaring vulgarities. It is very indecorous to be laughing, sneering, or commenting at those present. It shows lack of refinement. The ladies' dressing room is a sacred precinct, into which no gentleman should presume to look. To enter it would be an outrage not to be forgiven."

Hints towards the development of good habits may be found in the following: "Nothing charms more than candor, when united with good breeding."

Smile

Styling points: "While dancing endeavor to wear a pleasant face. When passing through a quadrille, let your arm hang easily and avoid any display of agility or knowledge of steps. It is very impolite and insulting to gallop around or inside of other sets while dancing quadrilles."

"In the best circles of European and American society, nothing more than a correct, graceful walk, in nice time, with a knowledge of the figures, is deemed necessary to successfully take part in a fashionable quadrille. Private dancing should be very mild, to have that peculiar softness so becoming to the ballroom and dancers. Modesty must not be forgotten in dancing. Every dance in which the foot has to be raised more than three inches from the floor should be excluded from the ballroom."

Defensive dancing: "Never forget that ladies are to be first cared for, and are entitled in all cases to your courteous protection. Never become involved in a dispute if it be possible to avoid it."

Be Considerate

On social behavior: "The most obvious mark of good breeding and good taste is a regard for the feelings of our companions. All should be at ease in the ballroom . . . Do not speak in a loud tone, indulge in boisterous laughter or actions, nor tell long stories. True politeness costs nothing, but yields the largest interest and profit to the possessor of any known securities."

Callers may benefit from the following: "Avoid slang phrases. Never seem to under-

stand improper expressions, much less use them."

It would seem that callers were nearly removed from the scene, but somehow avoided elimination: "Dancing quadrilles without a 'prompter' or 'caller' is the only correct style of dancing, and will, in the near future, be the only way that society will entertain them. There are only four standard quadrilles, the figures of which will be found in this book, as easy to understand as words and diagrams can explain them. The bane of dancing is 'calling.' The figures of quadrilles have been preyed upon to such an extent by the so-called callers, that persons dancing a quadrille know not what absurd, improper, impolite figures they may be called upon to perform."

On teaching: "There are two entirely different methods of imparting knowledge. One enters into extensive detail and confuses with scientific phraseology which disgusts and disheartens. The other seeks through simplicity and conciseness to make knowledge attractive, entertaining and amusing, while instructing and benefiting."

Reference is made to the fact that change has always been a part of dancing: "Teachers are constantly hunting for something new and attractive. All wish to have the honor of having promulgated that which is original, which, if accepted by the public, becomes popular and adds to their fans. The change of manners and customs and the fickle fashions, have greatly contributed to the giving up of the style of dancing that was in vogue a few years ago."

How comforting to find that things haven't changed that much over the past seventy odd years, whatever *future shock* may predict for the decades ahead.



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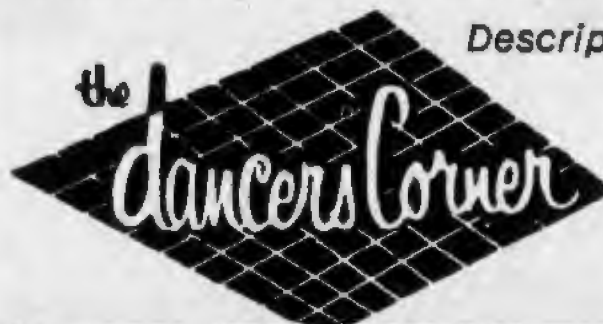
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ATTENTION HALL OWNERS!

At the recent CALLERLAB Convention in Chicago, Sam Rader was placed in charge of cataloguing all square and/or round dance halls across the country. Sam is a member of the CALLERLAB Halls Committee and is issuing an urgent request to anyone owning, managing, or in possession of information on such halls to contact him. He would like to have the names and addresses of the halls and it would probably be helpful to know the age of the hall, how it was planned and con-

structed, etc. It will be interesting to know just how many halls there are in operation strictly for the square and round dance activity. So those of you who have any information on square and round dance halls are requested to contact Sam. His address is Sam Rader, 344 Louise Place, Grove City, Ohio 43123. SIOASDS has long been interested in the subject of halls and we feel that this is a very worthwhile CALLERLAB project. We'll be looking forward with interest to the final report from Sam and the committee.

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Norman Madison of Kansas City, MO
Bob Huff of Jefferson City, MO

For more information, contact Sonny Horton, Square Dance Weekend, Silver Dollar City, MO 65616.



SQUARE DANCE DATE BOOK



July 2-6—9th Annual Earl Johnston Reunion,
Spring Gulch Square Barn, New Holland,
Pennsylvania

July 3-5—8th Mountain & Bluegrass Music
and Dance Festival, Slade, Kentucky

July 4—3rd Annual July 4 Free Square Dance,
Bellevue, Ohio

July 4—Annual Sunrise Dance, Cadillac Moun-
tain, Seal Harbor, Maine

July 4—July 4th S/D, Lamar Park, Wyoming
(Grand Rapids Area), Michigan

July 4-6—9th Annual Calgary Stampede S/D
Roundup, Calgary, Alberta, Canada

July 4-6—4th of July Weekend, Indian Brave
Camp, Harmony, Pennsylvania

July 4-6—Star Spangled Weekend of Square
Dancing, Cherry Ridge Campground, Hones-
dale, Pennsylvania

July 4-6—5th Annual Strawberry Festival,
High School, Oswego, New York

July 6-10—National Callers Week of Square
Dancing, Cherry Ridge Campground, Hones-
dale, Pennsylvania

July 6-11—S/R/D Week, Dance Ranch, Estes
Park, Colorado

July 6-12—Rainbow Roundup, Rainbow Lake

Lodge, Brevard, North Carolina
July 7-13—"Grand Square" Dance Camp, La
Honda, California

July 10-13—11th Annual Idaho State Festival,
McCall, Idaho

July 11-13—Fulton Co. Round Barn Festival,
Rochester, Indiana

July 11-13—Pocono Party Weekend of Square
Dancing, Cherry Ridge Campground, Hones-
dale, Pennsylvania

July 11-13—Mid-Summer Bonspiel Dance, L.
V. Rogers Hi School, Nelson, British Colum-
bia, Canada

July 11-20—Special S/D Week, Indian Brave
Camp, Harmony, Pennsylvania

July 12—Picnic Time, Spring Gulch Square
Barn, New Holland, Pennsylvania

July 13-17—6th Annual Callers College, Dance
Ranch, Estes Park, Colorado

July 13-19—Fiesta Week, Rainbow Lake
Lodge, Brevard, North Carolina

July 17-19—6th Annual Thunder Bay S/D
Festival, Lakeview Hi School, Thunder Bay,
Ontario, Canada

July 17-19—State Summer Festival, Bruin
Field, Bend, Oregon

July 18-19—Damsighters Hayloft Hoedown,
Mossey Park, Washington

July 18-19—26th Annual S/D Festival, Hi
School, Show Low, Arizona

July 18-20—9th Annual Summer Weekend,
Owasco Lake Park, Auburn, New York

July 18-20—EAASDC Summer Jamboree, Al-
exandra Palace, London, England

July 18-20—Dance Weekend, Potawatomi Inn,
Pokagon State Park, Angola, Indiana

July 18-27—Advanced Level Week of Square
Dancing, Cherry Ridge Campground, Hones-
dale, Pennsylvania

July 19—5th Mid-Summer Hoedown, Tutwiler

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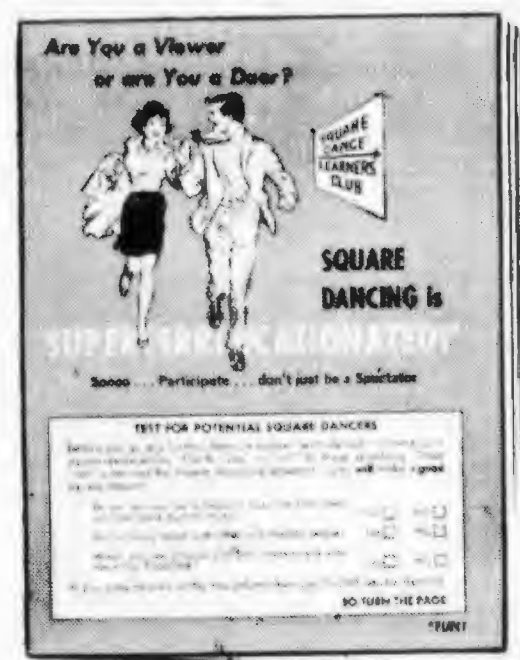
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 July 19—9th Annual Dam Dance, Flaming Gorge Dam, Vernal, Utah
 July 19—Potato Barn Dance and Bar-B-Q, Blakely's Potato Barn, Alliston, Ontario, Canada
 July 20-24—6th Annual Callers College, Dance Ranch, Estes Park, Colorado
 July 20-25—SIOASDS Asilomar S/D Vacation, Pacific Grove, California
 July 20-26—Carolina Shindig, Rainbow Lake Lodge, Brevard, North Carolina
 July 25—Friendly Neighbors 5th Annual Frontier Dance, Rec. Center, Warren AFB, Cheyenne, Wyoming
 July 25-26—5th S/R/D Festival, Marshall Univ. Center, Huntington, W. Virginia
 July 26—11th Annual Frontier Shindig, Comm. Center, Warren AFB, Cheyenne, Wyoming
 July 27-Aug. 2—Summer Sounds, Rainbow Lake Lodge, Brevard, North Carolina
 Aug. 1-2—Dogpatch U.S.A. Festival, Harrison, Arkansas
 Aug. 1-2—3rd S/R/D Festival, Marble Falls Convention Center, Harrison, Arkansas
 Aug. 1-3—2nd Annual Summer Workshop,

Hospitality Motor Inn, Toledo, Ohio
 Aug. 1-3—Jumpin' Jamboree Weekend, Cherry Ridge Campground, Honesdale, Pennsylvania
 Aug. 1-3—4th Mountain State S/D Festival, Concord College, Athens, W. Virginia
 Aug. 2—1st Annual Camping Squares Festival, Camwood Country Club, Houston, Texas
 Aug. 3-8—Round A Rama Institute, Memorial Union, Indiana U, Bloomington, Indiana
 Aug. 3-9—Rainbow A-Go-Go, Rainbow Lake Lodge, Brevard, North Carolina
 Aug. 4-9—22nd B.C. S/D Jamboree, Penticton, British Columbia, Canada
 Aug. 6-9—13th Annual Overseas Dancers Reunion, Las Vegas, Nevada
 Aug. 7-9—Canadian R/D Festival, York University, Toronto, Ontario, Canada
 Aug. 8-9—13th Annual Gulf Coast S/D Festival, Buena Vista Hotel, Biloxi, Mississippi
 Aug. 8-10—Monterey S/D Festival, Martin Luther King School, Seaside, California
 Aug. 8-10—W.V. State S/D Convention, Salem College Campus, Salem, West Virginia
 Aug. 8-10—Lake Irwin Camporee, Neepawa, Manitoba, Canada
 Aug. 9—5th Teen Jamboree, Fonde Recreation

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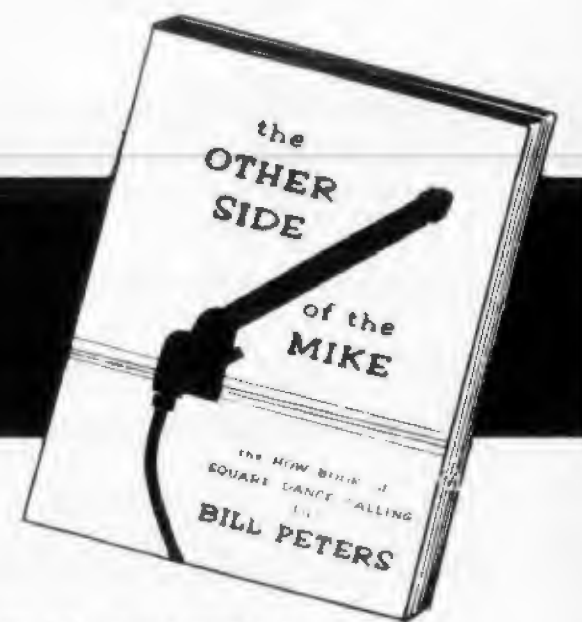
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 Aug. 10-16—3rd Annual Week of Square Dancing, North Creek, New York
 Aug. 14—Trail's End Dance, Dane County Youth Bldg., Madison, Wisconsin
 Aug. 15-17—11th Annual Jamboree, Buccaneer Motor Lodge, Jekyll Island, Georgia

Aug. 15-17—17th Annual Wisconsin State S/D Convention, Madison, Wisconsin
 Aug. 15-17—Holiday Ranch S/D Campout, Innisfail, Alberta, Canada
 Aug. 22-24—6th Bobcaygeon S/D Weekend, Bobcaygeon, Ontario, Canada
 Aug. 22-24—19th Annual Summer S/D Festival & Salmon Barbeque, Western Dance Center, Sullivan Park, Spokane, Washington
 Aug. 23-31—S/D Festival, Spring Gulch Square Barn, New Holland, Pennsylvania
 Aug. 24-29—Callers' College, Rainbow Lake Lodge, Brevard, North Carolina

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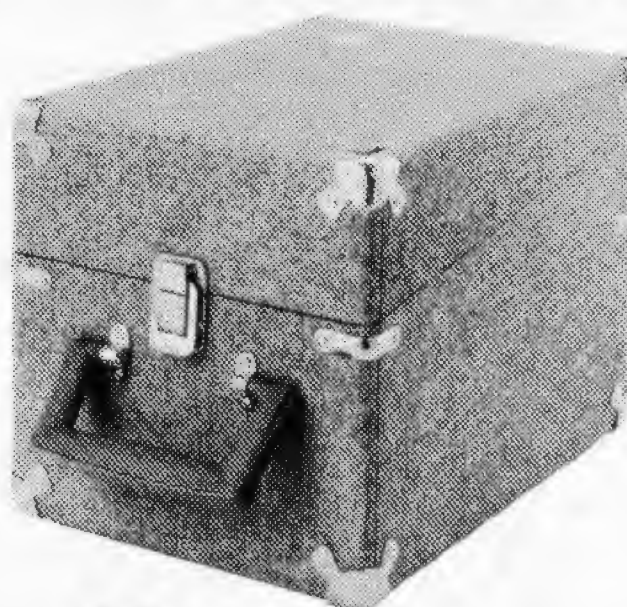
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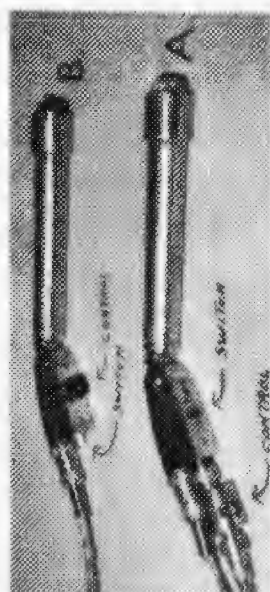
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BLUE STAR ALBUMS AND TAPES

Albums #1016 thru #1026 are
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BLUE STAR 45 RPM RELEASES

2005 — Rotten Little Song,
 Caller: Marshall Flippo, Flip/Inst.

2004 — I Gave Up Good Morning Darling,
 Caller: Nate Bliss, Flip/Inst.

2003 — Honey, Caller: Dave Taylor,
 Flip/Inst.

2002 — I'm Sorry If My Love Got In Your
 Way, Caller: Marshall Flippo,
 Flip/Inst.

2001 — Jack in the Box, Caller:
 Nate Bliss, Flip/Inst.

BOGAN

1270 — I've Got My Baby On My Mind
 Caller: Lem Smith, Flip/Inst.

1269 — It Ain't Nothing Blue Love, Caller: 1360 —
 Wade Driver, Flip/Inst. City Of New Orleans

1268 — Railroad Bum, Caller:
 Jerry Thole, Flip/Inst.

1267 — Winding Mississippi, Caller:
 Lem Gravelle, Flip/Inst.

1266 — Alice Blue Gown, Caller:
 Lem Smith, Flip/Inst.

DANCE RANCH

629 — Have a Good Day and Pass It On,
 Caller: Frank Lane, Flip/Inst.

628 — Walk Right Back, Caller:
 Barry Medford, Flip/Inst.

627 — On A Highway Headed South,
 Caller: Ron Schneider, Flip/Inst.

ROCKIN' "A"

1361 — Hee Haw Polka Square
 Caller: Dave King, Flip/Inst.

1360 — City Of New Orleans
 Caller: Bob Arnold, Flip/Inst.

LORE

1148 — Call Me Baby, Caller:
 Johnny Creel, Flip/Inst.

1147 — That Song Is Driving Me Crazy
 Caller: Stan Ruebell, Flip/Inst.

1146 — Mama Don't Allow, Caller:
 Johnny Creel, Flip/Inst.

SWINGING SQUARE

2369 — Old Man From The Mountain,
 Caller: Wayne Mahan, Flip/Inst.

2368 — Bicycle Morning, Caller:
 Gary Mahnken, Flip/Inst.

2367 — Amarillo By Morning
 Caller: Ken Oppenlander, Flip/Inst.

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